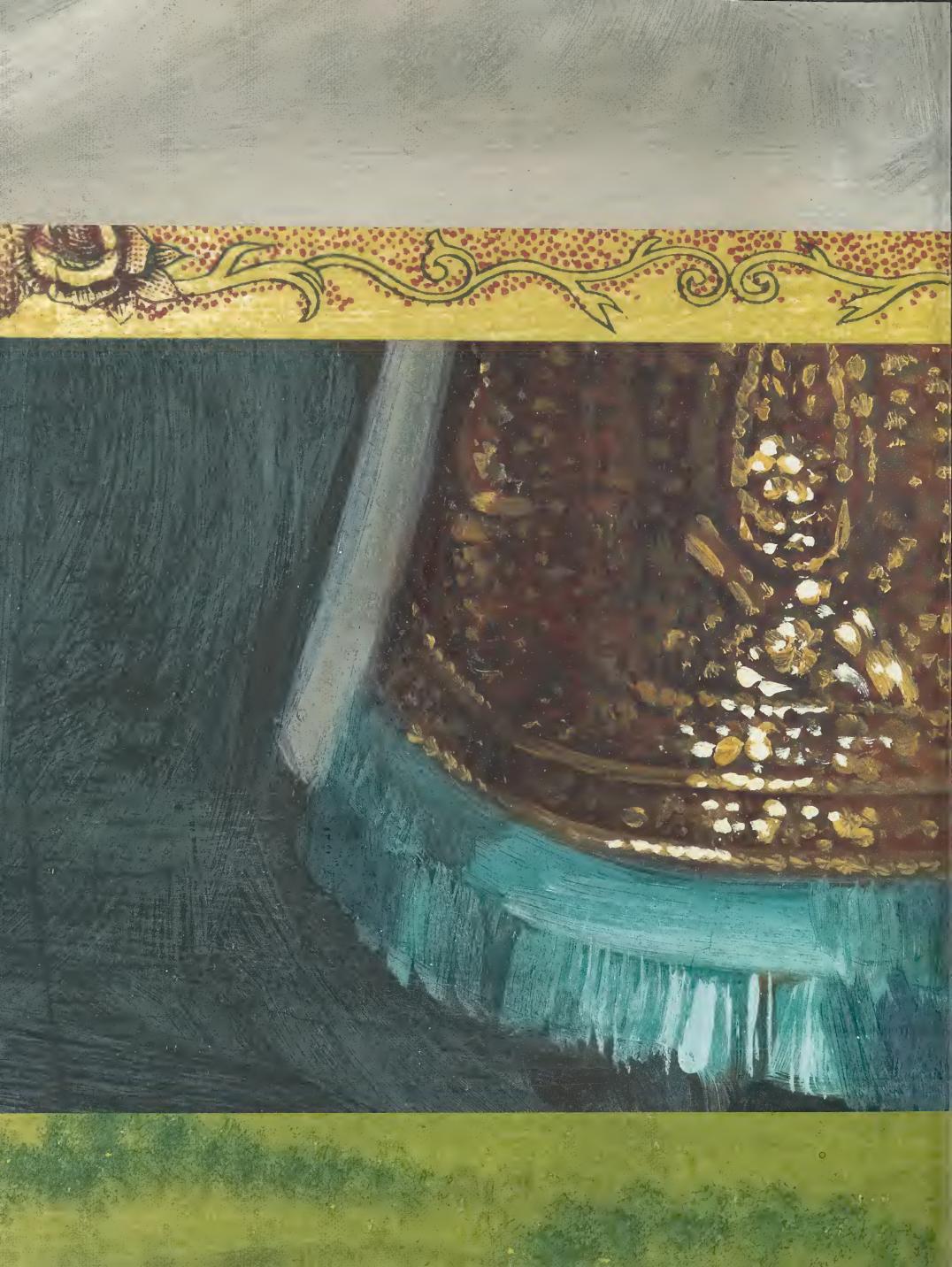
# 857.5 HUFFYYIT MISHUSI

FS18 2004



2 Director's Letter The Museum: Haven and Challenge

JUL 1 9 2005

### Details

4 AN INSIDE VIEW Up Close and Behind the Scenes
Unveiling biblical manuscripts, celebrating fifty years of Korean film, disappearing with a mountmaker, and visiting the museum's vault.

### **Exhibitions**

- RETURN OF THE BUDDHA Uncovered in Shandong by Lynne Shaner While digging up a schoolyard in 1996, workers uncovered a trove of sixth-century statues that revised the entire history of Buddhist sculpture.
- CALIPHS AND KINGS The Art and Influence of Islamic Spain by Robert Wilson From coins to lusterware ceramics to architecture, the work of artists and craftsmen in al-Andalus set a standard and a style that reached far beyond the Iberian Peninsula.
- 24 ART NOW A New Perspective by Howard S. Kaplan
  For the next five years, contemporary installations will be the first artworks seen by visitors to the Sackler.
- 32 **OTTOMAN SILKS Woven Power** by Beth Py-Lieberman Potent status symbol, practical means for paying salaries and favors, and profitable export, these shimmering textiles embodied the extravagance and stature of the Ottoman Empire.

## Acquisitions

- 40 MULLER'S GIFT Outrageous Fortune by Victoria Dawson Robert Muller spent nearly seventy years assembling a world-renowned collection of Japanese art—and then unexpectedly gave it away.
- 50 FAMILY ALBUM REVISITED Playful Portraits by Howard S. Kaplan Malekeh Nayini mixes modern and classic currents to reinvent Iran's traditional portrait photography.

## Focus

52 оиткеасн Out of the Galleries and Beyond the Walls
Karni Singh offers Indian expertise, Noguchi works get quake-proofed, Asia in
America debuts, Philip Glass performs, and Sackler exhibitions go on the road.

## Endnote

FROM THE COLLECTIONS A photographic seascape by modern master Hiroshi Sugimoto.

### Annual Record 2003

## DIRECTOR'S LETTER



### The Museum: Haven and Challenge

As I write, our galleries are packed with visitors, and attendance this past spring at both the Freer and the Sackler was close to record levels. The rise was not by chance, for March saw the last weeks of our highly successful show on Whistler's exhibitions of 1883 and 1884, profiled in last year's issue of *Asiatica*, and the opening of our major show of Chinese Buddhist sculpture from sixth-century Qingzhou, *Return of the Buddha*, which is described in this issue.

Much of our effort has been directed to exhibitions, and in the space of eight weeks this past spring we opened four: Return of the Buddha; Faith and Form, on Japanese Buddhist calligraphy; Caliphs and Kings, on the splendor and influence of Muslim culture in medieval al-Andalus (modern Andalusia); and, finally, in a quite different vein, Staircase-IV, an installation by the Korean artist Do-Ho Suh that is part of our new series on contemporary art, called Perspectives.

Another series, to be initiated in the fall, is Asia in America, in which we offer sister museums in the United States the opportunity to highlight the riches of their collections on the nation's Mall. Asia in America is to be the public face of a growing number of partnerships; behind the scenes, we are collaborating with the Cleveland Museum of Art on a conservation program for Chinese and Japanese painting. International partnerships, too, are a central part of our strategy, and we are currently finalizing a ten-year protocol with the Ministry of Culture in Turkey, designed to promote the reciprocal exchange of exhibitions and the training of museum staff. And the National Museum of Cambodia has invited our conservation department to help it establish a conservation studio for bronzes.



For us, as for almost all museums across the country, the last year has been a financial challenge; yet far from retrenching, we have decided to expand our activities, not just in the public arena but in the scholarly sphere as well, reactivating our fellowship program and developing our scholarly publications and our links with the academic world. These initiatives rely increasingly on private donations and benefactions, and I would like to take this opportunity to thank the Friends of the Freer and Sackler Galleries for their unwavering support.

In acquisitions, also, we have benefited hugely from private gifts and bequests. One area stands out this year—Japanese graphic arts. This past year has seen the passing of two outstanding collectors in the field of Japanese prints, Anne van Biema and Robert Muller, both of whom generously bequeathed their collections to the museum. Anne van Biema specialized in eighteenth- and nineteenth-century ukiyo-e prints, with a discerning eye for the finest versions and pristine condition. Robert Muller formed undoubtedly the most important collection of Japanese twentieth-century *shin hanga* prints, many of them acquired directly from the printmakers with whom he had developed personal friendships. Additionally, Anne van Biema established a fellowship program and a munificent endowment for the study of Japanese graphic arts, creating an ideal legacy of artistic resources and financial support.

As I entered the Sackler pavilion today, I saw *Staircase-IV* as a metaphor for our museum. Its diaphanous textile contrasts with the granite physicality of the pavilion, and its risers challenge our grand, plunging stairway, but it forms an aspirational ascent from public space to private retreat. I hope that over the course of the year others, too, will see our museum as both a haven and a challenge.

JULIAN RABY



### Freer's Biblical Finds Unveiled

ANCIENT, FRAGILE, RARELY SEEN MANUSCRIPTS
WILL BE ON VIEW IN LATE 2006

Nearly one hundred years ago, Charles Lang Freer visited Egypt in search of glazed ceramics to add to his growing collection. On December 19, 1906, he also acquired a small group of biblical manuscripts—a purchase that turned out to be one of the most important acquisitions of his lifetime. Freer was "completely carried off" his feet, according to one of his letters now in the Freer archives. He spent two days examining the manuscripts with the aid of two local Greek scholars, and in his enthusiasm he "fell by the wayside."

Written on parchment or papyrus sheets in codex format, with folded sheets fashioning leaves like a modern book, the Freer acquisitions are one of the most notable collections of biblical manuscripts outside Europe. Included are the third-oldest Greek parchment manuscripts of the Gospels in the world. Often known as the Washington Codex, the text is enclosed in painted wooden covers (back cover shown at left), dating from the seventh century, that depict the Four Evangelists. Other collection highlights are an early fifth-century Greek parchment codex containing the books of Deuteronomy and Joshua, and a fifth-century Coptic parchment codex of the Psalms.

To celebrate the centennial of the purchase of these manuscripts, the Freer is planning a wide-ranging, adventurous exhibition on the formation of the biblical canon and the transformation from scroll to codex. In addition to the rarely displayed codices, the show will include significant loans from institutions throughout the world. When the exhibition opens, we expect plenty of people to be, as Freer was, swept off their feet.

Facts+Figures Freer facts charles lang freer dropped out of school when his mother died; he was fourteen and found work at a cement factory. He job-hopped to a clerk position in a general store and then over to a paymaster position at an adjacent railway office, which began his career in railroads. Thirty years later he retired with a fortune. Freer firsts first acquisition: a european etching, in 1883. First whistler art: the venice second series, in 1887. First asian acquisition: a fan attributed to Japanese Painter Ogata Kōrin. We web facts there were 1.4 million visitors to the website in 2003. We hooknew? Whistler is not the only well-known american artist in the collection; the freer also holds works by winslow homer, John singer sargent, augustus saint-gaudens, Childe Hassam, and John Twachtman. Art for art's sake whistler believed a work of art "should appear as the flower to the painter—perfect in its bud as in its bloom—with no reason to explain its presence—no mission to fulfill...."

## Fifty Years of Korean Film

FROM CENSORSHIP TO CREATIVITY

Film buffs have long been enthusiastic about the galleries' film series, particularly the Iranian and Hong Kong festivals. Another joins the lineup this fall, when the Freer will present for the first time a retrospective of Korean cinema that spans the past fifty years. The festival begins with the golden age of the 1950s and 1960s, continues with the unsettling period of censorship in the 1970s and 1980s, and ends with the explosion of creativity of the past dozen or so years known as the Korean "new wave." Tom Vick, the galleries' film programmer, went to Korea to search for the films. "Korean filmmakers, though competitive, are close-knit and inspire one another's work," says Vick. "There are many great films coming out of Korea, and this is the first time many of them will be shown in D.C."



TO THE STARRY ISLAND, A 1993 FILM BY PARK KWANG-SU, WILL BE FEATURED IN THE KOREAN FILM FESTIVAL



THIS YAGI KAZUO CERAMIC BEARS THE HIDDEN HANDIWORK OF BOB FUGLESTAD.

# The Mountmaker's Sleight of Hand

BOB FUGLESTAD'S ART WORKS BEST WHEN IT CAN'T BE SEEN

museum displays. Fresh out of graduate school, he started

Bob Fuglestad knows how to make things disappear. That's why a Sassanian plate seems to float in the air, or gold medallions hang suspended in their transparent, Plexiglas case. This expert mountmaker lets the object speak for itself, while keeping the support as unobtrusive as possible. Success is often judged by what you can't see. "I'm not making a finished product that is in competition with the piece," Fuglestad says. "I take a look at the object, then figure out how I can best create a mount based on the display and conservation needs of the object."

Exhibition design has evolved scientifically and aesthetically in the more than twenty-five years since Fuglestad, an architect by training, began working on

working on exhibitions in Philadelphia with his mentor Harvey Merton, a conservator with the Arms and Armor department at the Metropolitan Museum of Art in New York, and a maverick in innovative installation. Soon Fuglestad's talents took him to the National Gallery of Art for the opening of the East Building, where he worked with the late Gil Ravenel and Mark Leithauser, both of whom Fuglestad credits with pushing the envelope on exhibition design that lets the artwork take center stage, often featuring one object per case. His skills have taken him all over the country and around the world, including to the Gulbenkian Foundation in Lisbon and the Sackler Museum of Art and Archaeology in Beijing.



# Out of Sight, but Not Off-Limits

THOUGH HIGHLY SECURE, FSG'S STORAGE SPACE IS ACCESSIBLE TO MANY Only a small percentage of the Freer and

Only a small percentage of the Freer and Sackler Galleries' more than thirty thou-

sand objects are ever on display at one time. But, thanks to thousands of square feet of storage space, the museum is not only able to house these objects in climate-controlled, highly secure areas, but also to have an active visiting program for scholars, students, and artists in both galleries. In 2003 more than fifteen hundred people visited the Freer and Sackler storage areas, including a group of artisan glass-blowers who came to see the collection of Egyptian glass and faience beads, collected by Mr. Freer more than a century ago.





# EXHIBITIONS



While digging up a schoolyard in 1996, workers uncovered a trove of sixth-century statues that revised the entire history of Buddhist sculpture. By Lynne Shaner

[ RETURN OF THE BUDDHA ]

# Uncovered

# Nine hundred years ago.



Above: The pit on the site of the former Longxing Temple contained 144 detached stone heads that could not be matched with reassembled statues of the Buddha—suggesting sculptures were collected from different temples in the area for ritual burial.

Right: The mountainous Qingzhou landscape. Opposite: The otherworldly demeanor of these figures is typical of the Wei period, as is the Buddha's attire. More unusual, this sculpture bears inscriptions naming donors. monks in a temple complex in China buried more than four hundred broken statues of Buddhas and bodhisattvas. Eight years ago, they came to light again, from their grave barely six feet below a schoolyard. Most of the stone figures were sculpted during a period that lasted approximately fifty years—from the late 520s to the late 570s—and all were carved from local limestone. Little else is known. No one knows how the statues came to be broken and burned. No one knows why they were buried.

Return of the Buddha: The Qingzhou Discoveries showcased thirty-five of the statues in the Sackler Gallery from March to August. Their forms are painted—routine for Buddhist sculptures, but rarely is the paint so well retained.







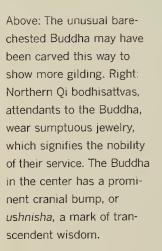


Gold covers some of the faces, and black animates some of the eyes and hair. Gilded jewelry and garments covered in reds, greens, and blues give us a glimpse of the vibrant colors that shimmered fifteen hundred years ago, when the sculptures were fresh with paint. Also apparent, despite the very narrow window of time during which these were created, is a clear shift from the Chinese-style heavy drapery and static poses of the Wei-period figures to the gossamer-thin garments and serene facial figures of the Northern Qi-dynasty sculptures—an aesthetic related to that of the Indian masterworks of the Gupta dynasty.

In the early twelfth century, monks in the Longxing Temple complex in Qingzhou, Shandong Province, decided it was necessary to bury these statues, most of which seem already to have been in pieces. Earthquakes may have damaged them; fire charred some. Many had been repaired between the time of their carving and the time of their burial. War-religious or otherwise-is an unlikely cause for their condition, as, oddly, almost all the faces remain intact. Faces and heads normally bear the brunt of any iconoclast's or soldier's attack, for faces most clearly project the current notions of the divine or of the culture being destroyed. Perhaps most likely is the mundane possibility that the styles of the broken statues were out of favor and no longer suited the religious tastes of the times. The statues may have been considered too obsolete to repair yet again. But the burial was at least somewhat ceremonious; images were layered carefully and covered with reed mats, coins were scattered over the shrouded figures, and the pit was sealed. Regardless of their history, the images, all unearthed eight years ago and meticulously conserved since then, are examples of the finest Buddhist carving of the sixth century.













# Sacred Sculpture

INVITING A CONVERSATION BETWEEN THE REVERENT WORSHIPPER AND THE DIVINE

BY RICHARD BRILLIANT

Sculpture, in relief or in the round, is part of the real world, a material presence in the viewer's space that impresses upon that same viewer an awareness of an established physical and psychological relationship, between the personification over there and ourselves. Unlike paintings, which may offer the illusion of a tactile sensation, rising from the surface of the laid paint, sculptures are vehicles of tactility, a prime sensory experience that establishes the "thereness" of the object touched, or so clearly touchable. If the representation of a divine being has taken physical form in a sculpture, whether in the round or in relief, tactility itself induces a sense of approachability, mitigating the otherwise gulf between the divine realms, inhabited by sacred beings, and the world of men and women.

If anything, sculpture in the round participates actively in human space, an occupant like ourselves but one whose particular manifestation is affected by scale, placement, and degree of direct address in the field of vision. Direct address engages the viewer-worshipper's attention directly and immediately, as if there existed—or could exist—a sacred conversation between the reverent worshipper and the THOU, the divine being to whom devotion is given. Of course, sculptures in the round, detached from the original context or circumstances of their former display and reset in the modern environment of the museum, lose part of their projective force, when the insistence of their numinous power gives way to historical or aesthetic conditions of viewing.

For this reason, sacred images set in high relief in the center of defined contexts, consisting of ancillary figures, decorative motifs, and inscriptions, more completely retain the original character of a sacralized field of vision, imprinted on







the mind (or heart) of the spectator. The focalized presence of the sacred being, so presented, has been intensified by a significant compositional device, the centralized frontality of the divine image. This format narrows the affecting, emotionally enhanced field of vision between the outward-looking numinous figure and the inward-looking beholder whose vision is thereby fixed. Relief sculpture is, by its very nature, a composite medium; it combines pictorial elements as background, enframing the more important three-dimensional sculptural forms that draw attention to themselves. Such strategies of representational dynamics, including the insistent frontality of powerful sacred beings [above, left], are by no means unique to early Chinese Buddhist sculpture, but can also be found in comparable situations in the art of Buddhist and Hindu India, in Roman art [above, center], and in the Christian art of the West [above, right]. The import of such sacred, numinous images lies in their incorporation of majesty. It is majesty that

Left to right: Matrons Altar, 3rd century c.e.; Artemis of Ephesus, 2nd century c.e.; Christ enthroned, 12th century. Below: This Qingzhou Buddhist triad embodies Wei style.

Unlike paintings, which may offer the illusion of a tactile sensation, rising from the surface of the laid paint, sculptures are vehicles of tactility, a prime sensory experience that establishes the "thereness" of the object touched, or so clearly touchable.

possesses a supramundane quality, that lifts the viewer's eyes and aspirations toward a superior being, as if such a being were, in effect, a fulcrum between the here and now and the heavenly eternal.

In the early-twenty-first century, many of us may have lost touch with the experience of majesty, of the numinous presence of superior beings that ask for our concentrated attention and respect. At least in the reexperience of the numinous in the world, the devotional imagery presented by divine images in the round or in focalized reliefs allows the modern spectator to encounter the forces implicated in these tendentious artworks. They exist as powers, not limited by the time or place of making but naturally inciting patterns of response, embedded in the human psyche. In their sight, we are forced to acknowledge the loss for many of us of the presence of the spiritual in the world, and, yet, the very awareness of that loss heightens self-knowledge, itself a principle of Buddhist beliefs.

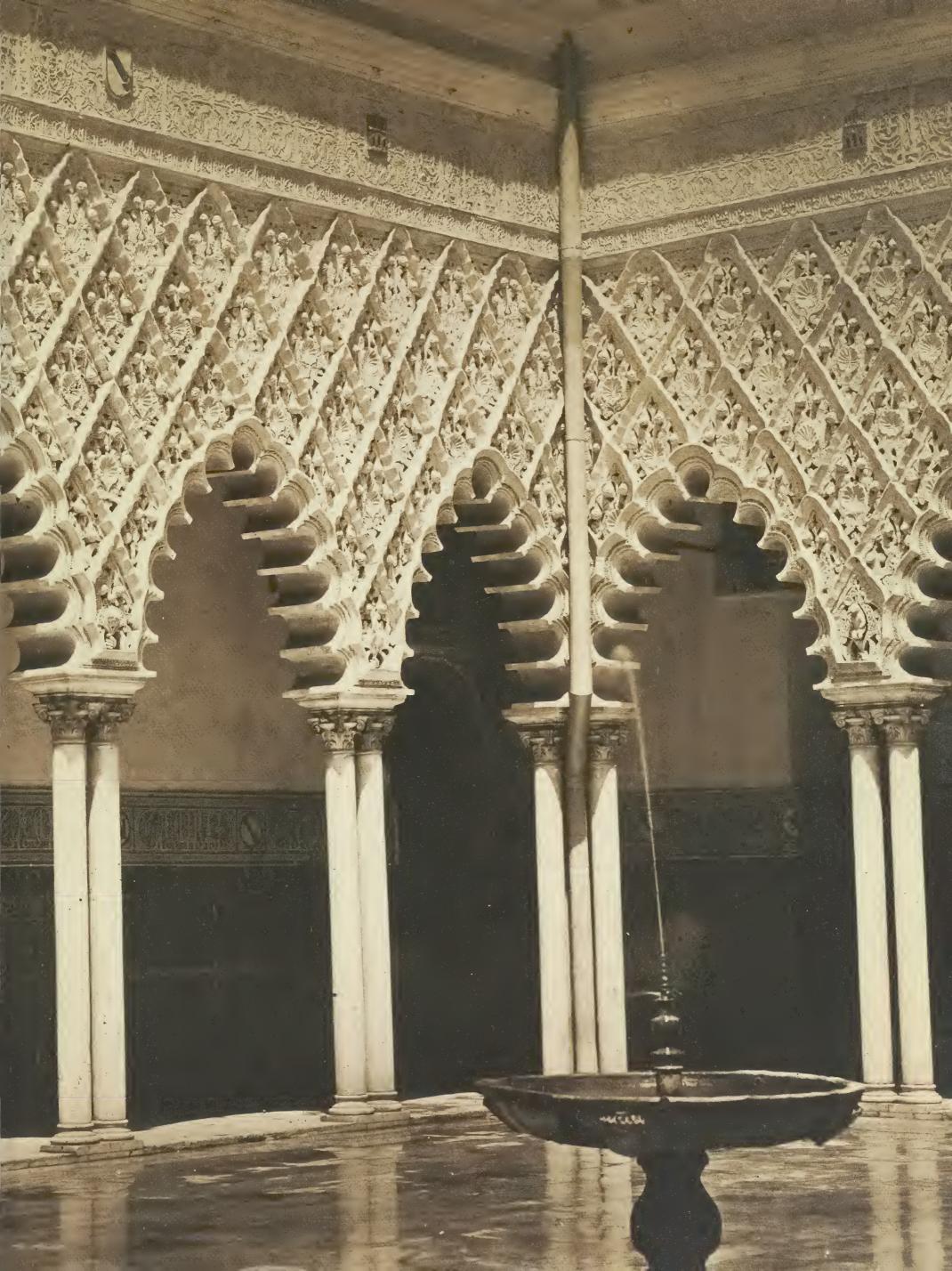
RICHARD BRILLLIANT IS A PROFESSOR OF ART HISTORY AND ARCHAEOLOGY AND ANNA S. GARBEDIAN PROFESSOR IN THE HUMANITIES AT COLUMBIA UNIVERSITY.



THE ART AND INFLUENCE OF ISLAMIC SPAIN

# CALIPHS OKINISS

From coins to lusterware ceramics to architecture, the work of artists and craftsmen in al-Andalus set a standard and a style that reached far beyond the Iberian Peninsula. by Robert Wilson











# The invaders of 711 took seven years to conquer virtually all of what is today Spain and Portugal.





Clockwise, from opposite page, bottom left: Folios from a thirteenth-century Koran; a carved ivory box; a marble architectural capital; a woven-silk panel; El Cid, by Anna Hyatt Huntington, welcoming visitors to the Hispanic Society of America; and the society's main court.

Backed by the Umayyad caliphate in Damascus, the Muslim army of Arabs and Berbers called their new domain in the Iberian Peninsula al-Andalus, a translation of the Latin name for Spain. Caliphs—temporal and spiritual heads of the Islamic community—and kings came and went during the next eight centuries, but Muslims ruled most of Spain until the 1200s, when Christian armies began chipping away at their territory. In 1492 the Christian kingdom of Fernando and Isabel expelled the last Muslim ruler, ending the existence, if not the influence, of al-Andalus.

The name lives on to this day, as the region of southern Spain known as Andalusia, where the cities of Seville, Granada, and Córdoba lie, still rich in such treasures of Islamic architecture as the Alhambra palace and the Great Mosque of Córdoba, now the city's cathedral. The name lives powerfully in myth, too, and it is not surprising in the polarized climate of today that these myths have radically different meanings for different cultures. For the world of Islam at large, al-Andalus was not only a period of political ascendancy in the West, but also included a time when Muslim learning and culture shone in contrast to the relative darkness of Christian Europe in the Middle Ages.

A countervailing view in the West sees al-Andalus as a time of *convivencia*, a period of religious tolerance, when Muslims, Christians, and Jews lived in harmony, creating together a sort of early Renaissance of science, literature, and the arts flourishing alongside commerce, especially during the reign of 'Abd al-Rahman III in tenth-century Córdoba. A book published in 2002, *The Ornament of the World: How Muslims, Jews, and Christians Created a Culture of Tolerance in Medieval Spain*, by Yale University professor of Spanish and Portuguese, María Rosa Menocal, propounds this notion. The appeal of this view is especially strong at a time when radical Islam has put a brutal face on the religion in general, and *convivencia* would hardly describe the worldwide relations between Muslims, Christians, and Jews.

Other scholars have noted that al-Andalus was far from the peaceable kingdom this optimistic view suggests. In Córdoba under Umayyad rule, widespread executions ensued and a suburb was destroyed after uprisings in the ninth century. When the Umayyad caliphate collapsed during the *fitna*, or civil war of 1010 to 1013, the city was sacked by Berbers. Thousands of Jews were massacred in Granada in 1066. In general, Christians and Jews were considered second-class citizens during the history of al-Andalus. And when Christians retook Spanish lands from the Muslims, atrocities aplenty were directed at Muslims and Jews alike.

What seems beyond debate about al-Andalus is that it was a time when the arts, from fine textiles to monumental architecture, thrived, and when Muslim artists and craftsmen produced works of widespread impact. With this in mind, the Mosaic Foundation—a charitable and educational group organized by the spouses of ambassadors to the United States from seventeen Arab countries—approached the Freer and Sackler Galleries about showcasing the artistic and cultural achievements of al-Andalus. Caliphs and Kings: The Art and Influence of Islamic Spain opened at the Sackler in May as the centerpiece of the Mosaic Foundation's al-Andalus Festival, which also included a symposium at Georgetown University, a film series, and other events in Washington.

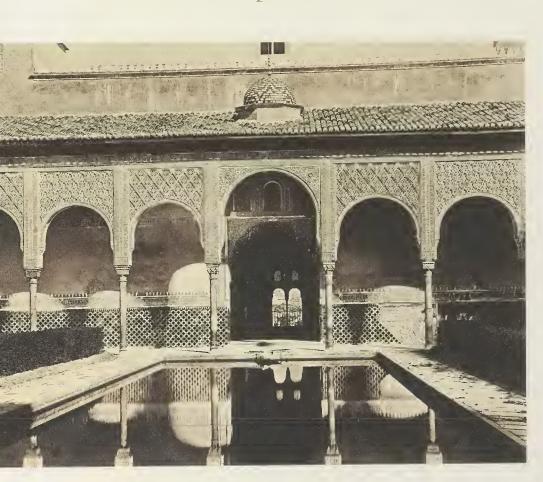
The Sackler exhibition, which closes on October 17, includes some ninety objects, all but four of them from the Hispanic Society of America in New York. Most of the society's thousands of objects, assembled by Archer Milton Huntington (1870–1955) for the museum and library he opened in 1904, are rarely lent. *Caliphs and Kings* coincides with the Hispanic Society's centennial

year and is the first major outside exhibition of its extensive medieval Islamic collection, as well as the first major show in the United States of the Islamic arts of Spain since a 1992 exhibition at the Metropolitan Museum of Art in New York.

The varied works in the exhibition include gold coins from the eighth to the fifteenth century that offer a historical framework for Islamic rule in Spain, plus lusterware ceramics from the fifteenth and sixteenth centuries. Among the other objects are marble architectural elements; two Hebrew Bibles; a tile from Toledo; sumptuous textiles; a carpet woven with armorial shields; a carved cedar door; brass astrolabes; an ivoryinlaid walnut chest; maps; and more.

Particularly intriguing to Heather Ecker, guest curator of the exhibition and a former postdoctoral fellow at the Smithsonian, are two so-called speaking objects, which bear inscriptions that refer to themselves. "The object not only speaks in the first person," Ecker writes in the show's catalogue, "it also praises itself and describes its function." The first of these objects is a pyxis, a carved ivory box with silver-gilt mounts made in

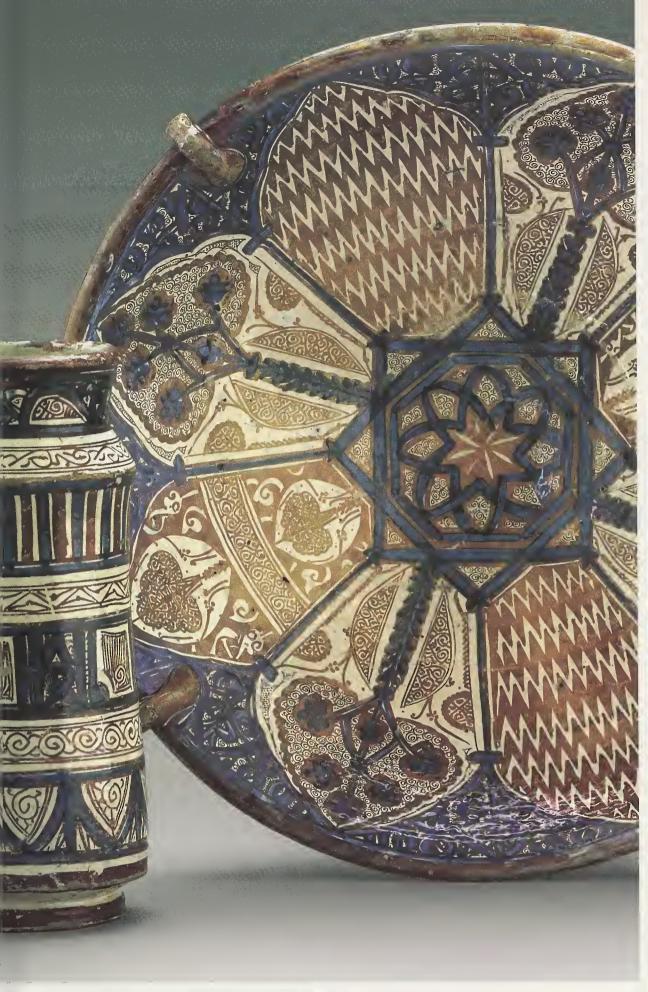
# Made using a secret process developed in Basra, Iraq, Andalusi lusterware pots were often decorated with prestigious coats of arms.



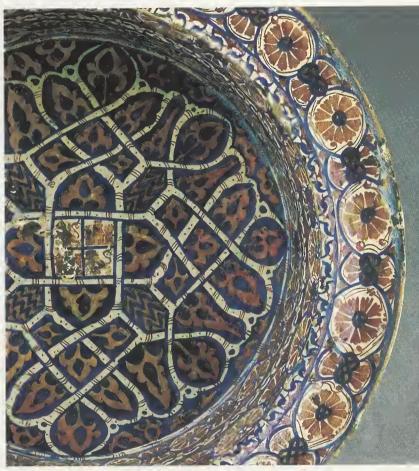
The Court of Myrtles, in the Alhambra palace in Granada

Madinat al-Zahra', the palace city that was built outside Córdoba by 'Abd al-Rahman III in the tenth century and is eminent for its architecture and the luxurious objects made under royal patronage. The inscription on the box, which was probably made as a gift for a woman, reads in part, "The sight that I offer is the fairest of sights, the still firm breast of a lovely young woman. Beauty has bestowed upon me a robe clad with jewels, so that I am a vessel for musk and camphor and ambergris...." Autonomous inscriptions such as this "reappear continuously in Andalusi art," Ecker writes. Another object in the show, known as the Freer vase, made in Málaga in the fifteenth century, has an inscription that reads in part, "O thou onlooker who art adorned with the splendor of the dwelling / Look at my shape today and contemplate: thou wilt see my excellence / For I appear to be made of silver and my clothing from blossoms." Such vases were placed in niches of the vast Alhambra palace in Granada, and the niches themselves often bore autonomous inscriptions.

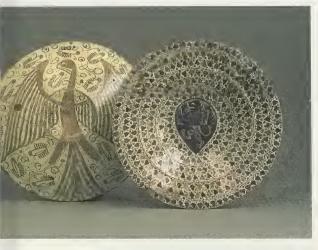
One of the themes of *Caliphs and Kings* is the broad influence the work of Muslim artists and craftsmen in



The decorative motifs of the lusterware capture the cultural diversity of al-Andalus. Top left and bottom right: The geometric eight-pointed stars and inscription on the Freer vase illustrate the Muslim influence. Bottom left: The "IHS" Christogram and the heraldic lion and shields are distinctly European references.





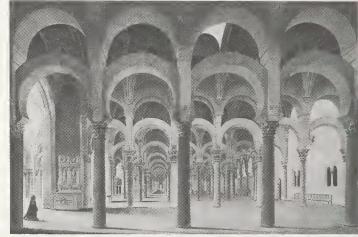


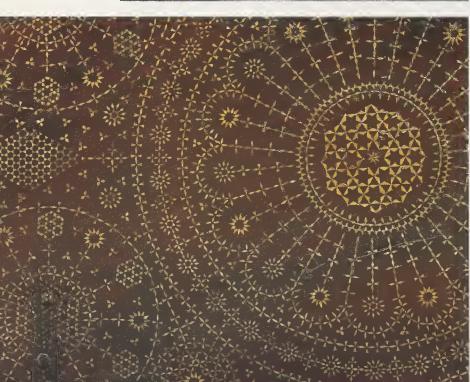


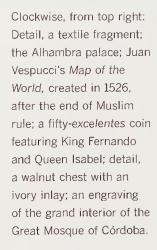


JARRON 6 VASO ARABE que se conserva en GRANADA.

VASE ARABE conservé à GRENADE. Ao ARABIAN VASE preserved at GRANADA.



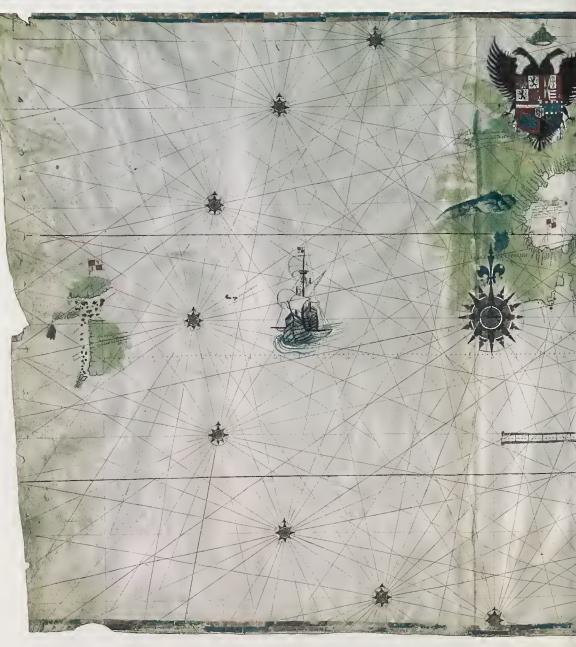












al-Andalus had beyond their own time and place. The Freer vase and many other examples of lusterware ceramics in the exhibition, from Málaga and then Valencia, are decorated using a technique first developed in Basra, Iraq, in the ninth century, in which earthenware vessels were given a white tin glaze and then

scheme." Muslim pottery was used throughout Europe until it fell out of favor, replaced by Italian majolica, which it influenced.

Textiles produced by Muslims in Spain conveyed a similar status throughout medieval Europe. In addition to featuring pottery and textiles, *Caliphs and Kings* 

# It is especially valuable these days to remember that the long history of Islam, like that of other great world religions, has embraced beauty and truth.

decorated with the brownish golds of luster and the blues of cobalt. When the secret process for making lusterware became known in Spain, the wares were first made primarily for domestic use, but after the ceramics industry moved to Manises in Valencia in the early fourteenth century, Muslim potters "produced the most important luxury ceramic for both local consumption and international export," Ecker points out. "The prestige of these wares can be gauged by the number of noble, ecclesiastical, and royal patrons whose heraldic blazons were painted on the ceramic as part of their decorative

presents works that hint at what the world owes al-Andalus for its architecture, including marble capitals and a column base from the palatine city at Córdoba; for its science, represented by the brass astrolabes; and for its mathematics and literature, represented by several important manuscripts, including the earliest Latin translation of a treatise by al-Khwarizmi on numerals.

Even if al-Andalus was not an earthly paradise, it seems especially important these days to remember that the long history of Islam, like that of other great world religions, has embraced the pursuit of beauty and truth.









# YAYOLKUSAMA

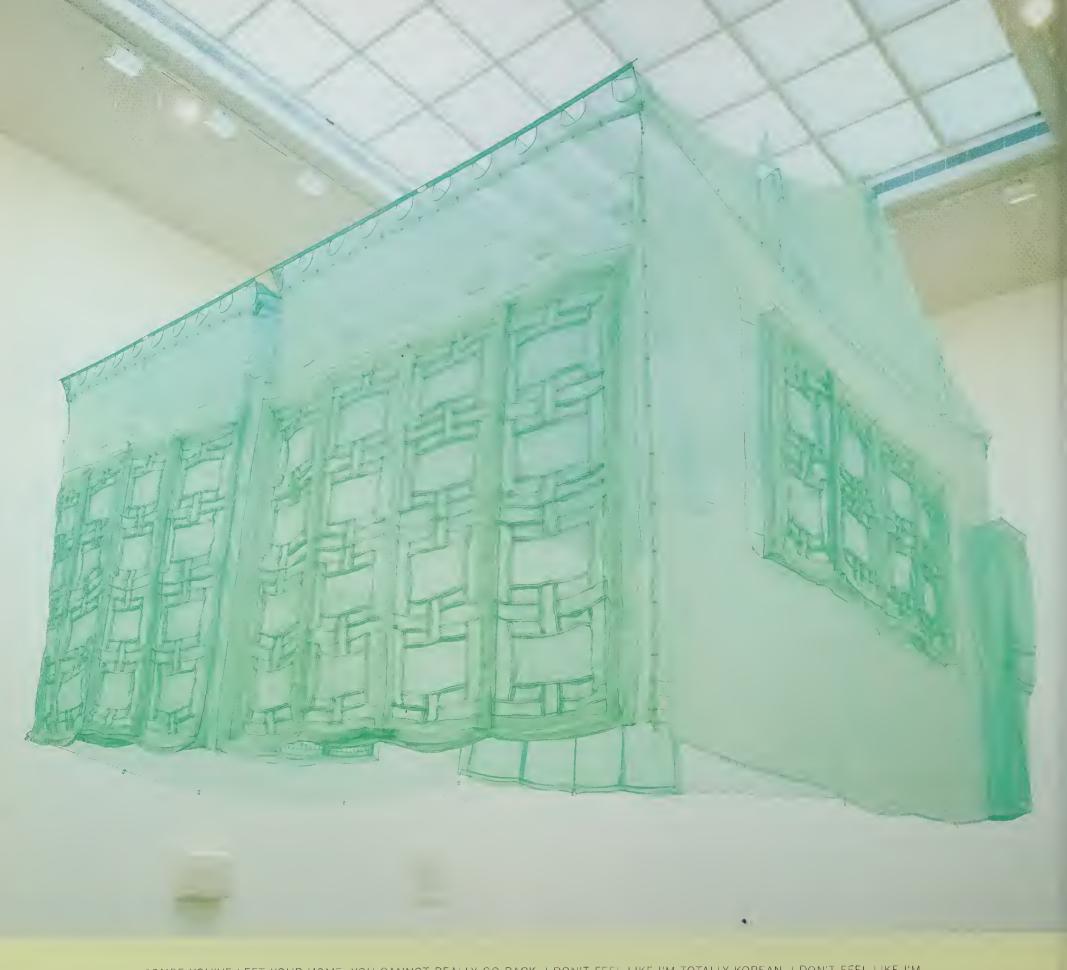
For the inaugural exhibition in August 2003, Japanese artist Yayoi Kusama, a pioneer of avant-garde performance and installation art in the 1960s, transformed the pavilion through her vision of infinity and use of pattern. Her focus on repetition was highlighted in *Dots Obsession* (1999), an installation of six giant white balloons with her signature red polka dots, which spilled over onto the walls, doorways, and windows of the exhibition area. The balloons hovered playfully above a second work titled *Infinity Mirrored Room—Love Forever* (1996), a hexagonal mirrored box with an opening into a kaleidoscopic vision of multicolored spheres and light—and reflections of the viewer's own face. Kusama's installation created a powerful visual experience by drawing the viewer into the artist's seductive yet unsettling world.

Top: Yayoi Kusama in her 1965 work Infinity Mirror Room (Phalli's Field).
Above: NO. A (1960). For the Perspectives series, Kusama contributed two installations: Infinity Mirrored Room—Love Forever (1996), at right, and Dots Obsession (1999), on the opposite page.



"A POLKA DOT HAS THE FORM OF THE SUN, WHICH IS A SYMBOL OF THE ENERGY OF [THE] WHOLE WORLD AND OUR LIVING LIFE, AND ALSO THE FORM OF THE MOON, WHICH IS CALM, ROUND, SOFT, COLORFUL, SENSELESS AND UNKNOWING. POLKA DOTS CAN'T STAY ALONE, LIKE THE COMMUNICATIVE LIFE OF PEOPLE." —YAYOI KUSAMA





"ONCE YOU'VE LEFT YOUR HOME, YOU CANNOT REALLY GO BACK. I DON'T FEEL LIKE I'M TOTALLY KOREAN. I DON'T FEEL LIKE I'M ONE HUNDRED PERCENT COMFORTABLE IN THE STATES EITHER. SO I FEEL LIKE I'M FREE-FLOATING BETWEEN THE TWO." —DO-HO SUH













Since the spring of 2004, visitors entering the Sackler pavilion have been greeted by a red, diaphanous set of stairs suspended from the ceiling, not quite reaching the ground: *Staircase-IV* by Do-Ho Suh. Scaled to replicate the staircase in the artist's Manhattan apartment building and created especially for the Sackler Gallery, this thought-provoking installation conjures up images of home, space, and transcendence into another world. Both abstract and referential, the piece recalls tents and other forms of movable architecture. "My work starts from a reflection on space, especially personal space," says Suh, who was born in Korea but describes himself as a New Yorker. "The space I'm interested in is not only a physical one, but an intangible, metaphorical, and psychological one."



Clockwise from bottom: Some/One (2001) is formed from thousands of military dog tags; Staircase-IV, an installation in red nylon, hangs over the Sackler pavilion; 348 West 22nd St., Apt. A, New York, NY 10011 (2001) is a fabric-based architectural representation of the artist's home; and Public Figures (1998-99) is composed of bronze, steel, and resin figures. Opposite page: At top, Seoul Home/ L.A. Home (1999), at bottom, Do-Ho Suh and staff install Staircase-IV at the Sackler.

# Cal guo-qiang

From October 2004 through April 2005, the Sackler pavilion will be filled by a fifty-foot-long skeleton of a Japanese fishing boat resting upon an imaginary ocean of gleaming white porcelain fragments from Dehua, China. Using an actual shipwreck, Chinese artist Cai Guo-Qiang created the installation specifically for the gallery's Perspectives series. Cai, who was born in Quanzhou City, China, in 1957, made headlines with his Cycle of Light fireworks display over New York City's Central Park in 2003. His work for the Sackler, titled Traveler, will explore how past and present artistic expression is driven by contact between cultures and communication between peoples. "The boat is symbolic of where I come from," says Cai, who grew up near a seaport. "But also it is a symbol for voyage and the pioneer spirit and the journey between Asia and the United States, which I felt was quite appropriate for this venue."



Above right: The Orient (San Jo Tower) (1995) is composed of wooden boards from a ship excavated on Onahama Kajiro beach. Right: The Immensity of Heaven and Earth: Project for Extraterrestrials No. 11 (unrealized) (1991), gunpowder on paper. Similar gunpowder drawings will be shown at the Hirshhorn as part of a two-museum concurrent exhibition with the Sackler. Above left: Cai Guo Qiang.





"IN A WAY CONTEMPORARY ART IS MUCH MORE ATTRACTIVE AND MORE EASILY ACCESSIBLE TO THE AUDIENCE.

AND AT THE SAME TIME NOT SO EASILY UNDERSTOOD BECAUSE OF THAT VERY FACT...." —CAI GUO-QIANG



Above: Returning Light: The Dragon Bone (Keel) (1994), wooden ship excavated on Onahama Kajiro beach, plastic wrap, styrene foam, fish, and nine tons of salt. Left: Ye Gong Hao Long: Explosion Project for Tate Modern (London 2003).

WOVEN POWER

# Ottoman Silss

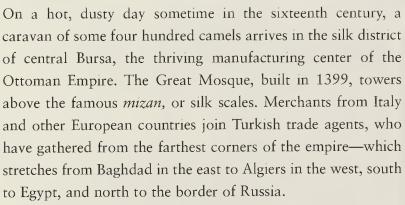
Potent status symbol, practical means for paying salaries and favors, and profitable export, these shimmering textiles embodied the extravagance and stature of the Ottoman Empire. by Beth Py-Lieberman







BALLS, STRIPES, AND ARTICHOKES Three balls and a tiger stripe—the *çintamani* motif was intimately associated with the Ottoman imperial image. On the previous page, the balls have been transformed into impressively large crescents. On the page opposite, far right, the balls were used separately. The penchant for exaggerated designs is evident in the satin appliqué (opposite page, near right), the silver-and-gold cloth (above), as well as the silver and gold caftan (above right) with an artichoke design. Next to the striped, silk slipper is an example of the type of floral-scroll motif that inspired designer William Morris.



Of all the merchandise, the most anticipated are the forty-two metric tons of raw silk hauled in from Persia, for it is *ipek* (the Turkish word for "silk") that best defines the opulence and imperial splendor of the Islamic Ottoman rulers. This six-hundred-year dynasty of sultans began with Osman I, who ruled from 1281 to 1324, rose to its spectacular zenith with the arrival of Süleyman the Magnificent during the sixteenth century, and culminated in devastation after World War I.

In autumn 2005, the Arthur M. Sackler Gallery will exhibit a sumptuous collection of these ceremonial robes, tent hangings, furnishings, and banners—masterpieces of the dynasty's silk-weaving artists. Many objects will be traveling for the first time to the United States from the historic Ottoman







palace of Topkapi in Istanbul, from the ancient Turkish city of Konya, and from the Hermitage in St. Petersburg, as well as from many other major museums. The book *Ipek: The Crescent and the Rose, Imperial Ottoman Silks and Velvets*, written by a number of leading authorities, accompanies the exhibition and offers compelling new research.

## Signaling Power, Inspiring Loyalty

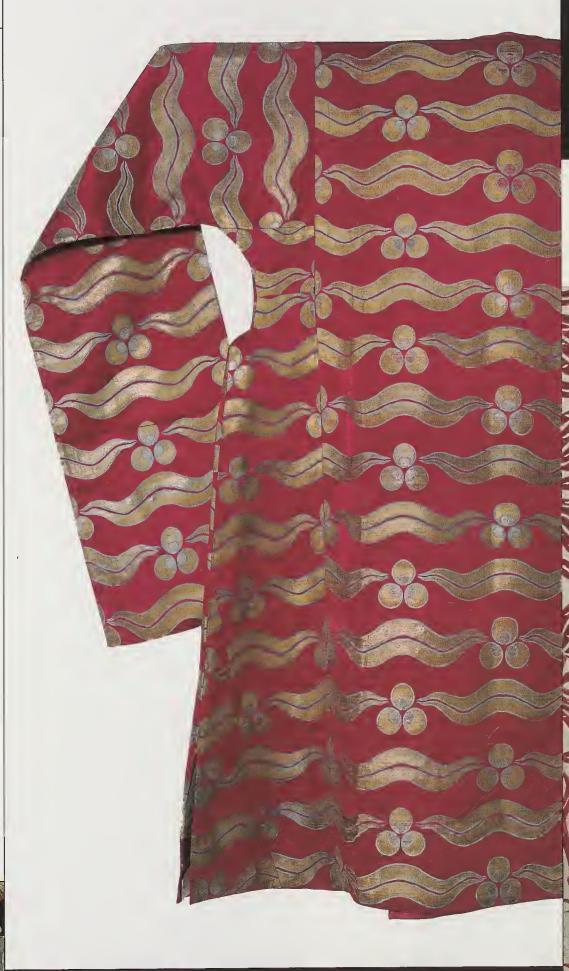
"A more beautiful spectacle was never presented to my gaze," wrote Ogier Ghiselin de Busbecq, the Flemish ambassador of the Holy Roman Empire, who in 1555 paid his respects to sixty-year-old Sultan Süleyman I. Casting his eyes over an immense crowd, the ambassador noted the "countless folds of the whitest silk, and bright raiment of every kind and hue." The court attendants formed a silk-and-satin sea of brilliant gold, silver, and purple. It was a calculated display; Busbecq was meant to return home with a dazzling impression of wealth and power.

Extravagance was the Ottoman tradition. To welcome back rulers from military campaigns, yards and yards of silk, woven with filaments of silver and gold, were hung in tribute along the avenues of Istanbul, the capital city.









VELVET, OTTOMAN STYLE The Ottoman court, preferring imported Italian velvets, rarely used Ottoman velvets for imperial costumes. The caftan on the right was tailored in Istanbul from lengths of Italian velvet that had been designed specifically for the Ottoman market, taking the favored Ottoman tulip and magnifying it. Left: a satin, combining both dramatically large tulips with *cintamani* balls in the shape of crescent moons. In the painting at left, bolts of textiles are used as a barrier to keep crowds back during an imperial cavalcade. Top right: a cap made of seraser, cloth of gold, possibly for a young prince.

The precious material was sometimes laid beneath the hooves of the horses of the court's officers. Lengths of it gently corralled crowds in the streets.

When the court dispatched official documents and correspondence from the palace, finely crafted textiles artfully adorned the packages. Also, the imperial treasury held hundreds of the court's *hil'at*—the valuable robes of honor, woven with gold and lined with fur—waiting to be presented as gifts to visiting dignitaries. These lavish gifts had powerful strings attached; they usually required political favors in return. To inspire fealty among his supplicants, the sultan distributed robes to them, the pockets sometimes sewn with coins, during feasts and festivals. In fact, the sultan himself wore a "mantle of authority," while his attendants wore the robes of "continuance of office."

Even the very posturing of the court was laced with a symbolic language that spoke of textiles. High officials often knelt at the sultan's feet and kissed the hem of his garment to show their fidelity. Ambassadors visiting the court suspected a diplomatic slight when their *hil'at* were not of the finest quality. "We went to say farewell to the Sultan, but were not received in great honor," wrote one visiting dignitary. "We were given very poor kaftans." In 1674 a piqued English envoy suspected the worst when he learned a Venetian delegate had received seventeen robes, two more than the Englishman had received. "The entire elaborate edifice of Ottoman court ritual and its economic structure of salaries and rewards," writes Nurhan Atasoy, the primary author of *Ipek*, "was built around the symbolism, costliness and almost religious mystique of silk."

#### Strong Demand in a World Market

In 1553 the king of Poland ordered his agent in Bursa to purchase 132 Ottoman textiles, while in 1618 the Russian czar Michael rewarded a prince with a coat of "Turkish atlas—a silk-satin fabric—lined with sable, with silver-gilt buttons." Weavers in Bursa had long been supplying the court in Istanbul, but by the sixteenth century the looms in the royal workshops in the capital city were churning out products to supply the court directly. Thus a larger business of world trade in Ottoman textiles took place at the bazaars in Bursa, where middlemen racked up vast fortunes as they dealt with agents from all over Europe and Asia who came to barter for the luxurious textiles.

Russians, especially fur traders, bartered for Ottoman silks to supply an enormous demand both in the Russian Orthodox Church and at the Muscovite court. In 1663 the czar's table was regally covered with a Turkish gold satin.

Merchants from Genoa, Florence, Venice—many of them sharing the rents on local houses and engaging in sometimes violent rivalries—joined Spaniards, Poles, and Hungarians at the Bursa bazaar; Ottoman textiles radiated over land and sea routes across Asia and Europe.

Most significant of all, perhaps, were the textiles created for and sold to the Russian Orthodox Church. The irony of an Islamic nation crafting and supplying textiles woven with the iconic symbols of Christianity—the Virgin Mary holding the Christ Child; angels; crosses; and the Four Evangelists—underscores a unique relationship one or more Bursa ateliers had with the Russian Church.

#### A "Brand" Still Influential Today

One man who understood well the economics of silk was Süleyman I's son-in-law and grand vizier, Rüstem Pasha. Fluctuations in the supply of raw silk from Iran during the war years of the mid-sixteenth century—in 1570, by some

Even the posturing of the court was laced with a symbolic language that spoke of textiles. High officials often kissed the hem of the sultan's garment to show their fidelity.

estimates, the empire was importing as much as 635 metric tons—drastically disrupted the flow of silk revenues to the state coffers. Equally draining the court's treasury, Rüstem Pasha recognized, was the steady importation of foreign-woven silk textiles. Incredibly, the Turkish court's regard for silk fabrics had outpaced the production of its own artisans, and Italian imports from silk-weaving centers in Florence, Venice, and Genoa were shipped to Istanbul regularly.

Modern researchers have largely credited Rüstem Pasha with the development of a new "brand" of Ottoman silk design. Under his cogent eye, a new style flourished at the court. Calling it a revolution in design, Atasoy describes the sixteenth-century fabrics cascading from the looms of Istanbul as possessing a "floral vocabulary of rosebuds, carnations, tulips and honeysuckles."

These designs—with undulating vines in gold and silver, and richly textured lattice—greatly influenced European artists like William Morris and Mariano Fortuny.

But it is the oversized, abstract design motifs that scholars have tended to ignore—and what the Sackler will be featuring in its 2005 groundbreaking exhibition. With their highly contemporary, modern look, these fantastic, original designs have the power to influence designers today.





# ACQUISITIONS



# MULLER'S GIFT

#### **Outrageous Fortune**

Robert Muller spent nearly seventy years assembling a world-renowned collection of Japanese art—and then unexpectedly gave it away.

BY VICTORIA DAWSON

内面以本かかめ

少年信息を



Top to bottom: Muller's barn in Newtown, Conn.; Muller and his wife, Inge, during their honeymoon trip to Japan in 1940; print shop of Watanabe Shozaburo, a major force behind the shin hanga movement; Muller and his wife, flanked by key figures of the shin hanga scene, including artist Kawase Hasui, top row, second from left, and publisher Watanabe, bottom row, right. Previous page: Three Geisha (circa 1878), by Kobayashi Kiyochika; Muller owned nearly three hundred prints by this innovative artist.





# The voice on the other end of the phone

belonged to Fred Cowles—a man James Ulak, then chief curator of the Freer and Sackler Galleries, had grown to know and admire. The two had shared long-standing, though quite different, connections with Robert O. Muller, an art dealer and collector who had amassed almost forty-five hundred modern Japanese woodblock prints—an unrivaled, multimillion-dollar collection.

"I just wanted to let you know we had the reading of Bob's will yesterday," Cowles said to Ulak.

Two weeks earlier, on April 10, 2003, Muller had died at the age of ninety-one. Cowles, Muller's son-in-law and trusted adviser, had been appointed executor of the estate, which included this spectacular assemblage of Japanese art. As it happened, Ulak knew the collection intimately. His own association with Muller extended back to the late 1980s and included many memorable visits to his home in Newtown, Connecticut.

"Since you were so much a part of this," Cowles continued, "there are some aspects of the will you might be interested in...."

Moments later, Ulak sat speechless in his office, eventually mustering a few syllables: "Oh my God!"

Muller, it turned out, had bequeathed the full collection of prints—along with his extensive cataloguing records, correspondence, and library—to the Sackler. Not a soul, not even family, close friends, or advisers, knew of the decision until the will was read. In fact, at the time of his death the wide-spread assumption was that the prints would pass to Muller's family, who would in turn sell them at auction. "This literally dropped out of the sky against all rational thinking and possibility," Ulak says.

What dropped out of the sky was a superb collection that roughly spanned one of the most turbulent hundred-year periods in Japan's history—from the opening of Japan to the West until the end of World War II. One category of prints, from the last quarter of the nineteenth century, captures the extraordinarily eclectic and creative energy of Japanese print production; it was a time when designers struggled to carve out space in a market dominated by mechanical mass production of images. But primarily Muller's collection focuses on works from the neoromantic *shin hanga* movement, which flourished in the 1910s, 1920s, and 1930s (see "*Shin Hanga*: Romantic Heart of the Muller Collection," page 47).

In 1931 Muller had spied a *shin hanga* print in the window of a Manhattan gallery. The Harvard undergrad, a history major, instantly spent his entire monthly allowance of five dollars on a Kawase Hasui landscape.



The striking lantern in Kasamatsu Shiro's print The Great Lantern of Sensoji Temple, Asakusa, recalls the nineteenthcentury printmaking tradition of seizing the viewer's eye with a bold foreground image that then gently yields to the background. Shiro's 1934 rendering echoes an 1856 print of the same temple by Uragawa Hiroshige. Such continuity with tradition is a central value of the shin hanga movement.



Shin hanga artists reworked popular ukiyo-e themes, among them female beauties, as in the detail above of Painting the Eyebrows. Right: In 1927 Natori Shunsen's Otani Tomoemon in a Role of Kanshojo presented a modern interpretation of the earlier tradition of actor prints.





#### He never retreated from that catalytic

moment. "Once bitten by the modern print bug, it is incurable," Muller wrote not long before his death. "The more you see, the wider the field becomes." As it turns out, he later purchased that same gallery, the Shima Art Company, in the 1940s and eventually acquired more than four hundred Hasui prints. But for years the prints Muller treasured were derided as tourist-driven souvenir art, unworthy of scholarly attention or a serious collector's stewardship. Only in the final two decades of his life did the broader art world affirm his independent and abiding faith in that art.



Top: Benten Pond, Shiba (1929) is a typical landscape by Kawase Hasui in which the artist renders his subjects in various permutations of light. The traditional kimono of the two women crossing a bridge contradict the reality that Western fashion had become the workaday standard in Tokyo. Above: Sweet Pea and Butterfly (1926) by Takahashi Shotei (Hiroaki), one of the most prolific shin hanga artists.

Throughout seven decades of dedicated collecting, Muller consistently pursued the finest impressions of a print or series. Whenever possible, he upgraded: If he found a print that was better than one he had, he typically sold off the lesser one. So meticulous were his habits that he personally prepared the mats for each of the thousands of prints he acquired. The result was a collection in exceptionally pristine condition. Dutch publisher and dealer Chris Uhlenbeck, who was instrumental in introducing Muller's collection to European audiences, sums it up: "No doubt, it is the greatest collection of twentieth-century Japanese prints in the world."

Morning Hair (1932) by Torii Kotondo was deemed salacious by authorities, who confiscated thirty of the one hundred prints issued. A woman, in sleeping attire, seems lost in reverie, presumably contemplating the night's passion. Below, the print's keyblock impression provides the outline upon which layers of color are aligned and imposed.





## "Since you were so much a part of this,"

Cowles had said to Ulak on the phone that April afternoon last year. No single word quite captures the relationship between Muller and Ulak. Friend? Perhaps an overstatement. Mentor? Not quite, although Ulak does credit Muller with helping him step back from his own academic prejudices and appreciate the technical subtleties and aesthetic merits of modern Japanese prints. Acquaintance? Too cool a word for the warm spiritual strains that wove them and the art together. "He was someone with whom I maintained a deep, mutual understanding about certain things," Ulak says. "It was about what we looked at together and a sense that we liked what we saw. There was a bond and a respect."

That bond was forged in New Haven in 1987, soon after Ulak joined the staff of the Yale University Art Gallery as assistant curator for the Asian collections. Muller, who had settled in the area decades earlier, was a successful dealer and collector based at Merwin's, a tiny frame shop and print gallery he had purchased in 1962 that was within blocks of the Yale gallery. For anyone interested in the world of late-nineteenth- and early-twentieth-century Japanese prints, Muller was the man to know. After an introductory lunch at Mory's, a New Haven institution, Ulak began a series of regular visits to Muller's home in nearby Newtown.

The idyllic property—eighteen acres trimmed with a colonial-era farm-house, an old red barn, and other outbuildings—was a kind of sanctuary, not only for Muller, his wife, and the five children they raised, but also for

Right: Kasamatsu Shiro's Spring Night, Ginza, Tokyo (1934) offers a characteristic shin hanga portrayal of the commercial center in new Tokyo. Diverse elementsa traditional vendor's cart with its light spilling out onto the modern sidewalk, kimono and Western fashion, new buildings, and delicate manifestations of spring-blend together in one harmonious scene. Similarly, at far right, in Kawase Hasui's Shiba Great Gate in Snow (1936), the heavy snow and the classic architecture of the gate almost tame the symbol of modern technology, an automobile.



# Shin Hanga

ROMANTIC HEART OF THE MULLER COLLECTION

In the first decades of the twentieth century, the tension between old and new found expression in Japan's *shin hanga*, or "new print," movement. *Shin hanga* revived traditional themes of woodblock prints—beautiful women, landscapes, birds, and flowers—and traditional processes, particularly the old-fashioned guild style of production. It was an image in this delicate, nostalgic style that started Robert Muller collecting Japanese prints in 1931, and it is *shin hanga* that defines most of the nearly forty-five hundred works he bequeathed to the Sackler.

Some critics have derided *shin hanga* as "the last gasp of ukiyo-e," the popular style from the 1600s through the 1800s that depicted images of the "floating world" of theater, celebrated beauties, and brothels. In opposition to *shin hanga's* idyllic images of Japan, a parallel print movement arose to embrace an alternative, distinctly Western, set of values. The sosaku hanga, or "creative print," style asserted artistic individualism and, unlike *shin hanga*, favored a more adventurous and spontaneous approach. Together, both movements captured the identity crisis that was gripping Japanese culture as a whole.

Shin hanga's reiteration of the old, however, was infused with aspects of the new Japan. Wooden bridges gave way to steel structures. Automobiles hinted at modernization. And smokestacks and building forms suggested the arrival of modern industry. In a sense shin hanga looked at the new, but through the lens and techniques of earlier centuries. "The result is a feeling of peaceful continuity," says James Ulak, deputy director of the Freer and Sackler Galleries.

Still, shin hanga retreated from the harsher realities, ignoring labor protests, the war in China, the 1923 earth-quake, and other disruptions. Says Ulak, "It failed to portray a reality that people were more and more aware of." The movement's soft, calm mood was both its charm and, by midcentury, its undoing. By naming the Sackler as steward of his exceptional collection, Muller has ensured ongoing access to these quiet and evocative works of bygone beauty.



every sort of animal. Guinea fowl, pigeons, turkeys, deer, crows, dogs, sheep, and even a donkey had the run of the place. The property was an expression of the love that Muller—an avid birder, hiker, fisherman, and farmer—had for the natural world. The same passion drove his deep appreciation of the gentle ways Japanese art could capture nature's essences.

The focal point of any visit was the red barn, where Ulak and many others encountered a full array of Muller's talents and tastes. He was a skilled carpenter, an accomplished electrician, and a mechanical wizard who had almost single-handedly converted the lower level of the barn into three climate-controlled rooms: office, gallery, and storage area. He had salvaged five antique bank vaults for use as storage cabinets for his prints, all filed in archivally conventional black Solander boxes. This command of the physical world around him, Cowles suggests, was one of the keys to Muller's connoisseurship. He was instinctively attuned to the material qualities of the woodblock prints—the fiber of the paper, the grain of the wood, the saturation of the ink.

Encounters with Muller always had the pleasant choreography of a minuet. The conversation usually began with his asking, "What would you like to see?" Then quickly but politely he shifted to, "This is what I would like to look at, and I bet you would, too." Muller knew what he had and knew its value, yet he never flaunted his art. "There was never any sense that you were taking a test," says Ulak. "He waited very quietly for you to offer thoughts and to commune with him about these works. That's how he got the feel of people, I think."

A simple lunch—grilled-cheese sandwiches cooked by the host with great fanfare—punctuated each of Ulak's visits. In the kitchen they talked about goings-on at the Yale gallery, gossip in the field, auctions, and anecdotal bits and pieces of Muller's past. Muller was a keen student of human nature. "We often shared observations about people," Ulak recalls. "But he was always a gentleman, a master of that lost art of being able to convey essential information without degrading anyone in the process."

Ulak remembers Muller as generous, companionable, modest, and shy. A bit of a rumpled dresser. A bit of an anarchist. And a playful deflator of stuffed shirts. He loved little jokes and wordplay and was not above luring innocent visitors into some benign gag. In his eighteenth-century home a game fish hung prominently above the living room's fireplace mantel. Newcomers coaxed to admire the trophy found themselves duped by what turned out to be an electronic toy with a musical punch line. As the fish crooned "Take Me to the River," Muller stood by and smiled.

Eventually, Ulak's leisurely afternoons with Muller tapered off. In 1988 Ulak moved on to the Art Institute of Chicago. Thereafter, they occasionally met at auctions and art fairs. From time to time Ulak called on Muller for expertise or the loan of some prints. There were a few more visits to Newtown. "But it was not a relationship stoked by frequency of contact," Ulak says.



THE MAKING OF A PRINT Robert Muller's first print, purchased in 1931, was *Kiyosu Bridg*e by Kawase Hasui, the *shin hanga* artist who was undoubtedly his favorite. Sometime later, Muller acquired the print's process book, excerpts of which appear above. The book presents each of the twenty-two stages behind that print's completed form. The idea of the woodblock print as a medium, though dying out in late-nineteenth-century Japan, revived during the *shin hanga* period. The costly, labor-intensive process began with a publisher who oversaw a traditional guild system of artist, carver, and printer. Somewhere between twelve and twenty woodblocks were carved for the sequence of overlays that yielded a single print. From keyblock outline to final print, the process book details each stage of the developing image and illustrates that a print is a cumulative series of decisions and acts, which lead to an aesthetic effect that transcends them. It was Muller's nature to ask, "How did they do this?" and "What makes A better than B?"





Ohara Koson made a name for himself as an illustrator of scenes from the Russo-Japanese War but found his niche as master designer of bird-and-flower prints for shin hanga publisher Watanabe Shozaburo. Koson's designs in that genre-such as Crow on a Cherry Branch (circa 1939), above, and Cockatoos (circa 1939), at left—are usually compositionally spare, featuring the creature and some supporting flora

### In 1997 Muller, in his mid-eighties

and ill with Parkinson's disease, decided to put the collection on the market. Assisted by his son-in-law Cowles and by his friend and adviser Joan Mirviss, a dealer in Japanese prints and paintings, Muller fielded and rejected dozens of suitors. He wanted the collection to remain whole, in the United States, and in a world-class facility. Muller himself had unstintingly opened his collection and home to scholars, students, photographers, publishers, curators, and others interested in the prints. The new steward would have to make them equally accessible to scholars and the public—on exhibit, published, and available for study. "He didn't want the collection sequestered in a place where a visitor could present credential after credential after credential after credential after credential, and then see only three things," Mirviss says.

There were, perhaps, more obvious destinations for Muller's prints than the Sackler. Other museums boast major holdings of Japanese prints: fifteen thousand at the Art Institute of Chicago; sixty-seven thousand at Boston's Museum of Fine Arts. But Muller and Mirviss didn't want to sell to an institution where the works might be lost in the shuffle and infrequently displayed. With only about eight hundred Japanese prints, the Sackler gradually emerged as the strongest prospective buyer.

Hampered by changes in administration, other museum priorities, and an unfavorable economy, the Sackler was unable to raise the several million dollars needed. As Muller's health steadily declined, there was a foreboding sense the collection—almost seventy single-minded and passionate years in the making, meticulously honed, and immaculately maintained—would effectively scatter into the market.

Then in 1999 Muller visited the Freer and Sackler Galleries. As it happened, Ulak, who had taken up curatorial residence four years earlier, was one of his hosts. As Ulak and other officials introduced Muller to the Sackler, the gallery's resources shone. "We had a great day with him, and he seemed very interested, very taken with the place. The people here—Milo Beach, Tom Lentz, the staff, everyone—put their hearts into Bob's visit," Ulak says. "In retrospect it must have been a very impressive moment for Bob when he saw the institution and what it could do as a guardian."

At some point afterward, unbeknownst to all save his lawyer, Muller added the stunning provision to his will that would give his collection, if still unsold at the time of his death, to the Sackler. No one close to Muller regards the bequest solely as a by-product of the bond between the two men, collector and curator. Ulak, who is now deputy director of the Freer and Sackler, points out that Muller was a pragmatic and savvy businessman who sought a home for his collection with a dispassionate eye. Mirviss adds, "He was wise enough not to let personal relationships cloud his judgment."

But for Ulak, the Sackler's extraordinary fortune—the gift of the Robert O. Muller Collection—is imbued with grace. "It is," he says, "wildly unexpected closure to a relationship that was, in itself, gift enough."

PLAYFUL PORTRAITS

# Family Album Revisited

Malekeh Nayini mixes modern and classic currents to reinvent Iran's traditional portrait photography.

by Howard S. Kaplan

With hands folded, feet flat on the floor, and eyes looking straight at the camera, each sitter strikes a stiff, formal pose. Their gestures are characteristic of the traditional portrait photography popular among affluent Iranian families of the 1800s. But the acid colors, the unexpected backgrounds, and the incongruous appearance of bras, heads of lettuce, and modern postage stamps signal clearly that we are not in nineteenth-century Tehran anymore.



Nayini begins with a formal portrait, such as the one above, taken of an uncle in the early twentieth century. She then adds incongruity and humor (at right): a background in chartreuse; clothes decorated with the face of Iman Ali, son-in-law of the prophet Muhammed; a bowl of popcorn; and a parrot whimsically perched on the subject's shoulder.

These computer-manipulated images, recently acquired by the Sackler Gallery, are part of a series by Malekeh Nayini called Updating a Family Album. Born in Iran, Nayini studied photography and cinematography in the United States and France before the Iranian Revolution broke out in 1979. Uprooted from her country and family home, she reconstructs her fractured world in her photographs—but with a twist. "I have used computer technology as a kind of time machine to update my family album, to lend it more color and life, to renovate and revive it," says Nayini, who now lives in Paris.

Nayini revamps the staged, black-and-white cartes de visite photographs of the nineteenth and early twentieth centuries by mixing currents of classic and modern Persian culture with photos of her own uncles. Traditionally, sitters had their pictures taken next to props, such as pen boxes, floral arrangements, or parrots, in front of European-inspired backdrops.

Nayini's work confronts these trappings, creating a world that is both familiar and turned slightly on its head.

In her words, "By the use of anachronisms such as collaging modern stamps on the clothes of some of my ancestors, and by inventing backgrounds that are obviously out of context with them, my aim was to see them in a new light and to transplant them into a different time, a different place."





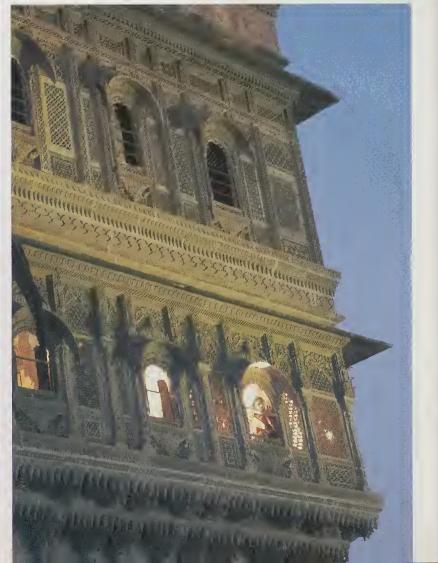












FOCUS 52 ASIATICA FS|G 2004

OUT OF THE GALLERIES + BEYOND THE WALLS



Opposite page: Singh, views of the Mehrangarh Fort, and Singh's ancestor, Sir Pratap Singh of Ida, who was not only a prime minister of the state where the fort is located but also the designer of jodhpurs (riding breeches). This page: three Rajput watercolors.

# From Fort to Freer

INDIAN SCHOLAR AND MUSEUM DIRECTOR KARNI SINGH STUDIES RAJPUT PAINTINGS AND COLLECTIONS MANAGEMENT AT THE FREER

Karni Singh handles the beautiful Rajput watercolor carefully, examining the brightly painted composition, then turns it over to read the inscription on the other side, which reveals more about the history of the artwork. He's struck by the mention of a gardener plucking green custard apples from a tree and wonders if these once grew in the Mughal garden whose restoration he's now overseeing back home in Jodhpur, in the state of Rajasthan, India. Singh, who was a Fulbright Fellow at the Freer and Sackler Galleries for six months, is the director of the red sandstone Mehrangarh Fort, a fantastic complex of palaces, temples, and courtyards that was built on a rocky hill known as "bird's beak" in the fifteenth century. In 1972 it became a museum boasting a superb collection of miniature paintings, portraits, books and manuscripts, weapons, textiles and tents, elephant howdahs, and palanquins.

The Mehrangarh Fort contains one of the world's greatest collections of Rajput paintings—works created for the traditional ruling class of northwest India. There are more than one thousand, and they are in excellent condition. "This is a family that had a painting workshop. The collection today is basically the family collection passed down from generation to generation from the time the fort was founded

in 1459," Singh says. Over the centuries the paintings were conserved much differ-

ently from procedures used today. They were wrapped in red cotton cloth with neem leaves, which acted as an insect repellent. The cloth's red dye also kept the bugs away and helped the paintings survive for many years.

Since becoming the Mehrangarh's director two years ago, Singh, with his background in museum management and art history, has started to divide the museum into two collection areas art and ethnography. Before he got there, the standard for regional Indian museums was the Victorian model, and the emphasis was on how many objects could be fit into a space. Under Singh's guidance the museum has begun to concentrate on design and display. According to Debra Diamond, assistant curator for South and Southeast Asian art at the Freer and Sackler, "This is a museum that has taken great care of its works. They are reorganizing their collection and reorganizing displays. They are now making displays in the same spirit as we do them here—to make them beautiful and to make sure they're not decaying while on view—and elucidating them with signage or audio tours in ways that are educational and interesting."

Singh is at home in Mehrangarh in more ways than one. Not only does he work in the fort, but he and his wife also have a residence in the huge complex. As a bachelor he lived in the fort's





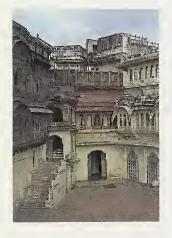


## FOCUS

opulent summer palace. Jacqueline Kennedy stayed there in 1962 and called it "the ninth wonder of the world." Singh, a member of the dynastic Jodhpur family, can trace his ancestors to the eleventh century, when they moved to Jodhpur from central India. "It's a great feeling to stay in a fort that has witnessed so many events in the past," Singh says. "I'm still part of that. It's a place where my forefathers have connections. That's a wonderful feeling."

Charles Lang Freer met Maharaja Takhat Singh, the thirty-second Jodhpur ruler, and the last one to reside at the fort, in 1895, when he traveled to India and described the opulence in a letter now in the galleries' archives:

At Jodphore [sic] the Maharajah extended princely courtesies giving me the unlimited use of his stables, servants, and sent one of his personal friends who speaks English perfectly to show me all the sights—many of which are seldom seen by anyone. The Maharajah himself does not speak English, is a very independent ruler and extremely rich. His jewels would fill a hogshead and some are very choice specimens.



The Daulat Khana courtyard at Mehrangarh was used for royal audiences—occasions involving splendid pageantry—and also for cultural performances and festivals. The palace facades are beautifully decorated with stone jalis (screens) and eaves.

Freer's small collection of Indian paintings became the core of the Freer Gallery's significant collection of North Indian painting. Because the museum holds these exquisite works, it was a natural place for Singh to visit to study both the collection of Rajput paintings and to learn more about the Freer's collections-management process.

Singh is particularly sensitive to the needs of the diverse Rajasthani audience, because the fort is their heritage. Mehrangarh has both illiterate and literate visitors, as well as pilgrimage visitors. They still regard the fort as a temple and can be seen touching the walls in reverence. "People of

Jodhpur have immense respect for the fort," Singh adds. "The rulers [who lived there] are seen as fathers. There is a saying in Jodhpur that a Jodhpurian's day is not complete if he does not see the fort once."

Though Singh had been away from home for months, he has since returned to the fort. Now he'll be able to check on the progress of the Mughal garden and see if its custard apples look as good as the ones he discovered at the Freer.



# Quake-Proof Noguchi

CERAMICS ARE RELIFORCED FOR L.A. SHOWING

Isamu Noguchi was born in Los Angeles one hundred years ago, on November 17, 1904. So it seems fitting that the Sackler Gallery's exhibition *Isamu Noguchi and Modern Japanese Ceramics* was on view at the Japanese American National Museum in Los Angeles during the centenary year of the artist's birth.

Keeping fragile ceramics secure in earth-quake-prone L.A. was an installation challenge. Jerry Podany, a J. Paul Getty Museum conservator and international expert on earthquake mitigation, saw the show in Washington, D.C., and identified priority items to receive special treatment. According to Karen Higa, chief curator of the JANM, "Many of the artists included in the show were pushing the boundaries of clay, and a lot of the work is top-heavy and fragile."

Under Podany's supervision, specialists created complicated steel mounts for the objects to prevent any side-to-side or up-and-down motion. Most museum visitors weren't aware of how much work went into securing the objects; the mounts were designed to be as invisible as possible. Noguchi and friends were in good hands.





Twin Chinese treasures, left to right: A glazed stoneware jar from the Indianapolis Museum of Art and a glazed clay jar from the Freer.

# Chinese Art, Imported from Indianapolis

SERIES HIGHLIGHTS ASIAN COLLECTIONS OF AMERICAN MUSEUMS

Asia in America, the Sackler's new exhibition series featuring Asian art from distinguished American museum collections, launches with *Views of Chinese Art from the Indianapolis Museum of Art.* While the IMA undergoes extensive renovations in preparation for its 2005 reopening, a selection of its Chinese masterpieces will be on display at the Sackler from September 18, 2004, to March 20, 2005. It's a natural setting: among the IMA's early Asian acquisitions were several works donated by Charles Lang Freer in 1912.

"The Freer has about a dozen objects that are twin sisters to objects we have," says Jim Robinson, the IMA's curator of Chinese art. "Our collections developed the same way due to similarities in curatorial taste and availability."

The IMA's installation will be presented in two rooms and both juxtapose works from the two collections and show viewers how Chinese art has changed—or not changed—over time. "China has a cultural continuity like no other," says Robinson. Objects will include human figures from different regions in China, plus examples of *gu*-shaped beakers from about 2500 B.C.E., 1100 B.C.E., and 1750 C.E. By exhibiting similar objects side by side, the exhibition will allow viewers to see aesthetic, chronological, and geographic variations, as well as the impact of cultural continuity and tradition.

#### Traveling Exhibitions

WORSHIPING THE
ANCESTORS: CHINESE
COMMEMORATIVE PORTRAITS

Peabody Essex Museum Salem, Massachusetts June 6-August 10, 2003

Santa Barbara Museum of Art Santa Barbara, California November 22, 2003– February 15, 2004

#### ISAMU NOGUCHI AND MODERN JAPANESE CERAMICS

Japan Society
New York, New York
October 16, 2003–
January 11, 2004
Japanese American
National Museum
Los Angeles, California

VISUAL POETRY: PAINTINGS AND DRAWINGS FROM IRAN

February 7-May 30, 2004

Smith College Museum of Art Northampton, Massachusetts February 20-April 25, 2004



#### Peak Performance

PHILIP GLASS PLAYS ON A HIMALAYAN THEME

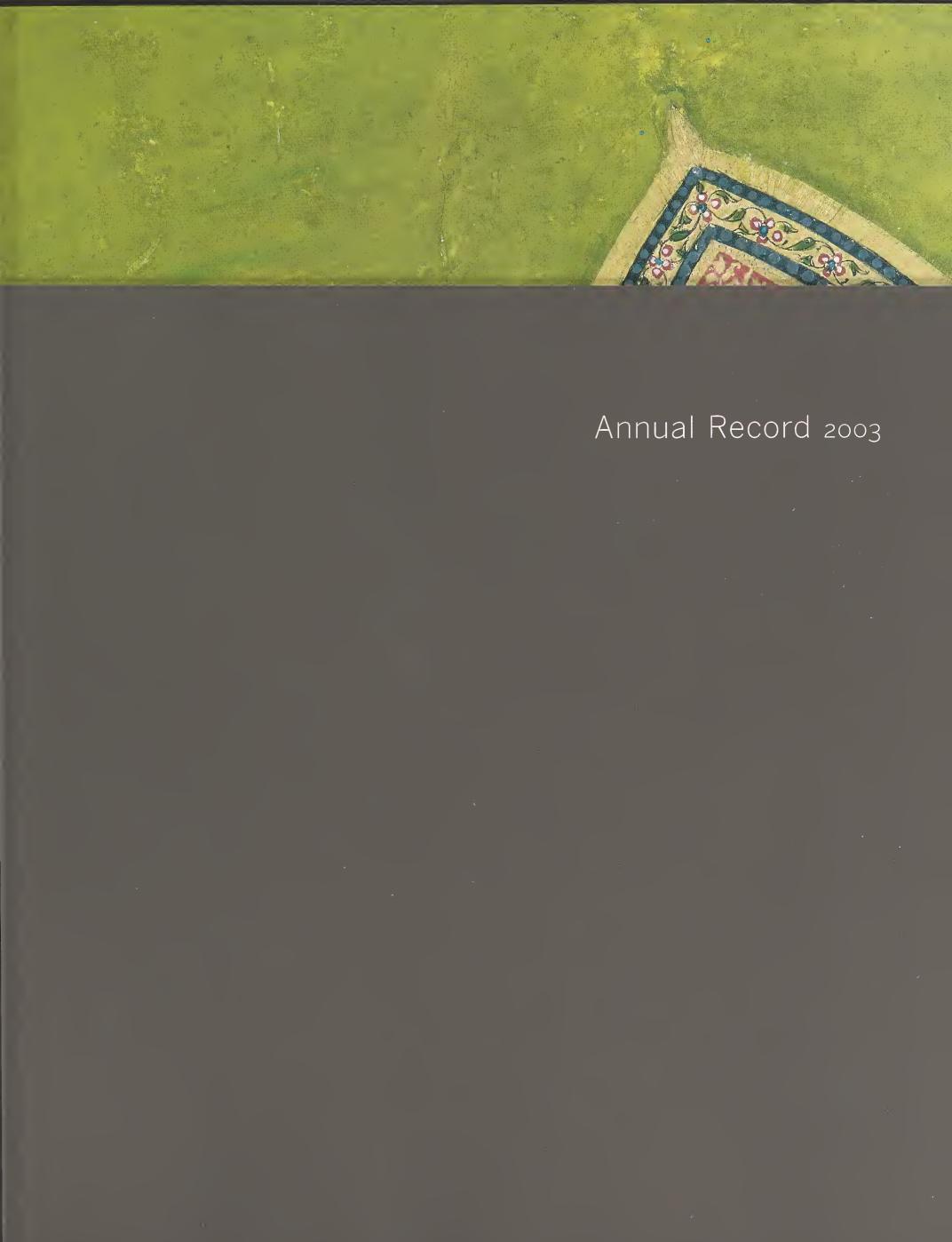
Philip Glass came to the galleries for a recital of his piano works at the Meyer Auditorium last November, during the *Himalayas: An Aesthetic Adventure* exhibition. Glass, renowned for his compositions and performances alike (including, recently, film music for *The Hours*), has long been interested in the Himalayas. He first met the Dalai Lama in 1972 and has studied Tibetan musical traditions for decades. During the performance, Glass talked about the wrathful and tranquil depictions of deities in the exhibition and said he realized the piece he had composed and was performing was similar in that "I had contrasted a peaceful manifestation and a wrathful manifestation... and it was the same music."

FROM THE COLLECTIONS



HIROSHI SUGIMOTO, BODEN SEA/UTWILL (1991)

Hiroshi Sugimoto's seascapes capture the mutable elements of water, atmosphere, and light in a series that locates the horizon exactly at the center. The abstraction of these images invites contemplation of reality and illusion, infinity and eternity. Six seascapes by Sugimoto have been acquired by the Arthur M. Sackler Gallery for its collection of contemporary photography.



#### Mission Statement

Inform and Inspire

The Freer Gallery of Art and the Arthur M. Sackler Gallery jointly form the national museum of Asian art. The mission of the national museum is to impart understanding of, and inspire appreciation of, the arts and cultures of Asia both nationally and internationally.

Freer Gallery of Art Arthur M. Sackler Gallery

Annual Record 2003

Fiscal Year 2003
October 2002-September 2003
© 2004 Freer Gallery of Art & Arthur M. Sackler Gallery
Smithsonian Institution
Washington, D.C.

Produced by the Office of Membership and Development Freer Gallery of Art & Arthur M. Sackler Gallery Smithsonian Institution

# Contents 2 Introduction Director's Report Chair's Report 3 Acquisitions, Contributions, and Financials Acquisitions and Loans Gifts, Grants, and Contributions **Budget Summary** Annual Benefit Gala 11 Programs Exhibitions Education, Public Programs and Resources Gallery Shop Programs Lectures and Research Programs 19 Services Publications Library Services Archives 21 Board, Staff, Interns, Volunteers, and Docents

#### Director's Report

Looking back on the accomplishments of the 2003 fiscal year, I am enormously proud of what the museum has achieved. Many established programs and projects continued with their customary excellence, but we also expanded our efforts to engage our audiences in new ways, forge new partnerships, and broaden our reach nationally and internationally.

With annual attendance between 500,000 and 600,000, the museum is one of the top fifteen most visited art museums in the United States. Audiences are drawn in increasing numbers to our special exhibitions and events, and we are therefore investing heavily in a more vigorous and ambitious exhibition schedule, and in making the design of our exhibitions a vital feature of the visitor's experience. Reviewers and visitors have commented on this more adventurous approach to exhibition display, first evident in the summer exhibition of ceramics by Isamu Noguchi and his Japanese potter friends. The year also saw a major show on medieval bronzes from the Chola dynasty of South India, as well as photographs of India by the late Raghubir Singh, calligraphy and painting by the early Qing artist Bada Shanren, and links between Persian poetry and manuscript painting. In a new five-year initiative we are dedicating the entrance pavilion of the Sackler to showcasing contemporary Asian art; the first exhibition featured works by the legendary Japanese artist Yayoi Kusama. The Freer was the setting of several rotations of James McNeill Whistler's etchings, a show of Chinese Buddhist sculpture, and a companion installation on Bada Shanren.

The galleries' research efforts are receiving new energy. Ann Gunter, curator of ancient Near Eastern art, was appointed head of scholarly programs and publications and is reviving the museum's historical relationship with the University of Michigan. This will lead to student internships and museum fellowships, and we have agreed to assume production and distribution of *Ars Orientalis*, the academic journal we have been publishing with the University of Michigan for more than fifty years. Ann Gunter is also in charge of relaunching our academic monograph series, the Occasional Papers.

On the acquisitions front, we have been fortunate to purchase two major sculptures: an iconic dancing Shiva Nataraja of the late tenth century and an Amida Buddha from fourteenth-century Kamakura Japan. The museum is heavily dependent, though, on the generosity of donors, and it was a tremendous surprise when we learned about the munificent bequest of Robert O. Muller. A good friend of the galleries for many years, he passed away on April 10 at the age of ninety-one. A short time later we heard that he had designated the Sackler as the permanent home for his unrivaled collection of mostly twentieth-century Japanese prints, painstakingly assembled over a period of seventy years, many purchased from artists whom he knew personally. We are deeply grateful to Mr. Muller and his family and look forward to many exhibitions to come from the Robert O. Muller Collection. His largess, in addition to Anne van Biema's gift of Edo-period prints, give the Sackler considerable strength in the field.

Our traveling exhibitions delighted audiences from coast to coast. Worshiping the Ancestors and The Adventures of Hamza received rave reviews in New York, Pennsylvania, Massachusetts, and California, and internationally from London to Zurich. Virtual visitors are an increasingly important audience for the museum, and we surpassed our goal of one million visitors to our site in just one yearand the trend has been rising at an astonishing 50 percent in the last six months. Last January we went live with a new online collections tool that has already logged close to 160,000 visits. Considerable effort was expended on digitizing at least one thousand works of art and on having a design and interface that are attractive and navigable.

I owe an enormous debt of gratitude to all the individuals, foundations, and corporations who so generously supported the galleries this year. Some are new donors to whom we extend a warm welcome to the FSG family and our thanks for your key part in our work. Many others are loyal contributors whose steadfast belief in the importance of what we do is undoubtedly responsible for our success this year as in others. With diminishing federal allocations and an expanding range of museum activities, the support of all our donors is crucial. I especially want to mention that the generosity of our membership group, the Friends of the Freer and Sackler Galleries, is essential to underwriting costs associated with exhibitions and other public programs. This year alone, Friends members contributed \$400,000 toward museum programming.

Members of the board also contributed greatly, with gifts totaling over \$320,000. The board is a guiding force in all that we do, and I want to thank in particular Nancy Fessenden and Dick Danziger, whose respective terms as chair and vice chair of the board concluded at the end of the 2003 fiscal year. They have been generous benefactors and wise counselors, and I owe them both a huge debt for guiding me in my first year and a half. They will offer much appreciated support to our new board officers: Jeffrey P. Cunard, chair; Mary Patricia Wilkie Ebrahimi, vice chair; and Paul Marks, secretary. As a final note, I wish to express the thanks of the staff and the entire board to those trustees whose service ended in September: Cynthia Helms, Jill Hornor Ma, Abolala Soudavar, and Paul F. Walter.

Julian Raby, Director

#### Chair's Report

The first full year with our new director, Dr. Julian Raby, firmly in place has been a busy and productive period for the Board of the Freer & Sackler Galleries. Among our accomplishments was our bylaws' full review and revision, under the able guidance and expertise of board member Jeffrey Cunard, and their approval by the Smithsonian's Board of Regents in September 2003. For their service to the galleries, I would like to thank four members whose terms have ended: Cynthia Helms, Jill Hornor Ma, Abolala Soudavar, and Paul F. Walter. We have greatly benefited from their wise counsel and support, and we look forward to collaborating with them in the future.

The board's Acquisitions Committee, led by its chair, Dick Danziger, was active in helping set overall acquisitions policy and in determining the committee's role in relationship to the museum's curators and director. We were very pleased to acquire two major pieces for the collections: the tenth-century Cholaperiod Nataraja and the fourteenth-century Japanese Amida Buddha.

Fundraising, as always but especially since September 11, was a major concern for the galleries. Following the departure of Beverly With, head of development, to the Folger Shakespeare Library in January 2003, the museum welcomed Katie Ziglar as the new director of external affairs in May 2003. She has already begun working with the board to focus the Freer and Sackler's efforts in appealing and creative ways. I am sure we will succeed in meeting our goals, as I have always contended that patrons contribute to those institutions that maintain their sense of mission, their standard of excellence, and their abiding enthusiasm and appeal.

The board has been privileged to advise on and support Dr. Raby's ambitious program for exhibitions and partnership with other institutions, and it has witnessed his energetic progress toward achieving his vision for the galleries. The museum's new publication, Asiatica, is just one example of how Dr. Raby is rethinking the various areas of our endeavors. Board members were shocked and saddened when the director suffered an injury to his spine in August. We are grateful for the staff's extra efforts and support during the director's accident and convalescence, and we look forward to his full recovery.

As my term year as chair comes to an end, I would like to wholeheartedly thank Vice Chair Dick Danziger and all of the other board members for their support. The board members make up a talented group, and I feel privileged to have worked with them and enjoyed their companionship. I would like to welcome the new officers who took over in October 2003: Jeffrey Cunard, chair; Mary Ebrahimi, vice chair; and Paul Marks, secretary. I know that the Freer and Sackler are in good hands, and that these individuals will provide the board with wise and competent leadership.

Nancy Fessenden, Chair

#### Acquisitions and Loans

#### Freer Gallery of Art

#### GIFT OF ELIZABETH LEE BERGER

Bowl. Korea, 15th-16th century. Brown stoneware with white slip inlaid under clear, slightly bluish glaze; 9.0 x 19.7 x 6.3 cm. F2002.5

Dish. Korea, 15th–16th century. Brown stoneware with white slip inlaid under clear, slightly bluish glaze; 3.2 x 15.4 x 5.3 cm. F2002.6

Dish. Korea, late 18th-early 19th century. Porcelain; 4.7 x 17.8 x 9.3 cm. F2002.7

#### GIFT OF MR. JAMES FREEMAN

Topographical shrine portrait of the Ichiidaninano jinja, Kyoto. Japan. 1534. Hanging scroll; ink and colors on paper; 252.7 X 199.6 cm. F2002.11A-C

#### GIFT OF OR. JOHN FUEGI

Two Fish, by Katsushika Hokusai (1760–1849). Japan, 1831. Woodblock print; ink and color on paper; 21.3 X 15.9 cm. F2002.13

Surimono for a Joruri Performance, by Kuninao Utagawa (1793-1854). Japan, ca. 1820. Woodblock print; ink and color on paper; 39.3 X 53.5 cm. F2002.14

Carp Ascending a Waterfall, by Ohara Koson (1877-1945). Japan, ca. 1926. Woodblock print; ink and color on paper; 28.1 x 24.6 cm. F2002.15

#### BEQUEST OF MRS. KATHARINE GRAHAM

Spending the Summer amid Pines. Attributed to Ma Yuan (act. ca. 1190-1225). China, 15th century. Hanging scroll mounted on panel; ink and color on silk; 184.3 x 102 cm. F2002.3

Luohan Meditating in a Grotto. China, possibly 14th century. Hanging scroll mounted on panel; ink and color on silk; 159.5 x 75.1 cm. F2002.4

*Bi* disk. China, Han dynasty (206 B.C.E.-220 C.E.). Green jade; 0.7 X 27.2 cm. F2002.16A-B

#### GIFT OF JEFFREY AND CAROL HORVITZ

Plate. China, 1662-1722. Porcelain with cobalt under colorless glaze; 4.2 X 34.6 X 18.5 cm. F2002.10.1

Plate. China, 1662-1722. Porcelain with cobalt under colorless glaze; 4.9 x 35.0 x 19.4 cm. F2002.10.2

## GIFT OF MR. AND MRS. SEBASTIAN IZZARO IN RECOGNITION OF THE GENEROSITY OF ANNE VAN BIEMA

The Actor Arashi Rikan II as Koman, by Shunbaisai Hokuei (fl. ca. 1824-37). Japan, ca. 1834. Hanging scroll; ink, color, gold, and silver pigments on silk; 180.6 X 51.6 cm. F2002.8

# GIFT OF MR. ANO MRS. RAYMOND VICKERS Pair of Male Figures in Court Dress. Japan, 14th century. Wood; 43.6 x 22.8 x 21 cm,

44.4 X 24.2 X 18.4 cm. F2002.12.1-2

**PURCHASES** 

#### PURCHASE—MARGARET AND GEORGE HALDEMAN, AND MUSEUM FUNOS

Shiva Nataraja. India, ca. 990. Bronze; 70.8 x 53.3 x 24.6 cm. F2003.2

#### PURCHASE—LOIS S. RAPHLING ANO THE HASSAN FAMILY FOUNOATION IN MEMORY OF OR. DAVID L. RAPHLING

Wine bottle of Cizhou type. China, 13th-mid 14th century. Stoneware decorated with cut glaze technique; 28.2 X 16.4 X 7.4 cm. F2003.1A-E

# PURCHASE—THE HAROLD P. STERN MEMORIAL FUND AND MUSEUM FUNDS IN APPRECIATION OF NANCY FESSENDEN AND RICHARD DANZIGER AND THEIR EXEMPLARY SERVICE TO THE GALLERIES AS LEADERS OF THE BOARD OF TRUSTEES

Amida. Japan, early 14th century. Wood with gold leaf; 112.6 X 45.5 X 44.1 cm. F2002.9A-F

#### PURCHASE

Windows Opposite Hotel, Bourges, 1888, by James McNeill Whistler (American, 1834-1903). Etching; ink on paper; 10.2 x 6.7 cm. FSC-GR-698

#### PURCHASE

Portrait of a Lady, 1859, by James McNeill Whistler (American, 1834–1903). Etching; ink on paper; 13.3 x 9.7 cm. FSC-GR-699

#### PURCHASE

Little Market-Place, Tours, 1888, by James McNeill Whistler (American, 1834–1903). Etching; ink on paper; 12.7 x 17.8 cm. FSC-GR-700

#### LOANS TO OTHER INSTITUTIONS

#### ARTHUR M. SACKLER GALLERY,

SMITHSONIAN INSTITUTION
Washington, D.C.
NOVEMBER 10, 2002-MARCH 9, 2003

#### OALLAS MUSEUM OF ART

Dallas, Tex.

#### CLEVELANO MUSEUM OF ART

Cleveland, Ohio
JULY 4-SEPTEMBER 14, 2003

The Sensuous and the Sacred: Chola Bronzes from South India

Shiva Nataraja. India, ca. 990. Bronze; 70.8 x 53.3 x 24.6 cm. Purchase—Margaret and George Haldeman, and museum funds, FSC-B-612

#### Arthur M. Sackler Gallery

#### GIFT OF PATRICIA FALK, FROM THE COLLECTION OF MR, AND MRS. MYRON S. FALK JR.

Sleeping Gibbon, by Chang Dai-chien (Zhang Daqian) (1899-1983), after Liang Kai (act. early 13th century). Inscribed by Puru (1896-1963). China, ca. 1934. Hanging scroll; ink on paper; 163.7 x 67.1 cm. S2002.6

#### GIFT OF THE ESTATE OF RAGHUBIR SINGH

Two sets of a group of forty-eight photographs documenting the Ambassador car in India, by Raghubir Singh (1942–1999). India, printed 2003. Digital photographic prints; various sizes. \$2003.4.1-48, \$2003.5.1-48

Pedestrians, Firozabad, Uttar Pradesh, 1992, by Raghubir Singh (1942-1999). India, printed 1998. Color print; 32.5 x 48.0 cm. S2003.6

#### GIFT OF MR. AND MRS. WELLINGTON TU WANG

Two ritual horns. Tibet, 17th–19th century. Conch shell, silver, gilt, turquoise, coral, and malachite; 23.8 x 14.0 x 6.7 cm each. S2003.1-.2

#### GIFT OF MR. SHAO F. WANG, IN MEMORY OF HIS PARENTS, PROFESSOR FRED FANGYU AND MRS. SUM WAI WANG

Fish Play, by Wang Fangyu (1913-1997), China/United States, 1981. Ink and color on paper; 35.0 x 68.5 cm. \$2002.7

#### PURCHASES

Portrait of Titlakayat Govardhanlalji, by Ghasiram Hardev Sharma (1868-1930). India, ca. 1900. Brush drawing on paper; 53.0 X 67.4 cm. \$2003.3

#### LOANS TO OTHER INSTITUTIONS

#### METROPOLITAN MUSEUM OF ART

New York, N.Y. OCTOBER 28. 2002-FEBRUARY 16, 2003

#### LOS ANGELES COUNTY MUSEUM OF ART LOS Angeles, Calif. APRIL 13-JULY 27. 2003

The Legacy of Genghis Khan: Courtly Art and Culture in Western Asia, 1256–1353

Folio from a manuscript of the Shahnama: Sandukht Becomes Aware of Rudaba's Actions. Iran, Tabriz, 1335-40. Color, ink, and gold on paper; 59.4 x 40.2 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.102 Folio from a manuscript of the Shahnama: Ardavan Captured by Ardashir. Iran, Tabriz, 1335-40. Opaque watercolor, ink, and gold on paper; 59.4 x 39.7 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.103 (Los Angeles only)

Folio from a manuscript of the Shahnama: Iskandar Builds the Iron Rampart. Iran, Tabriz, 1335-40. Opaque watercolor, Ink, and gold on paper; 59.0 x 39.7 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.104 (New York only)

Folio from a manuscript of the Shahnama: Taynush Before Iskandar and the Visit to the Brahmans. Iran, Tabrız, 1335-40. Opaque watercolor, ink, and gold on paper; 59.5 x 40.4 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.105 (Los Angeles only)

Folio from a manuscript of the Shahnama: Shah Zav, Son of Tamasp, Enthroned. Iran, Tabriz, 1335-40. Opaque watercolor, ink, and gold on paper; 59.1 x 40.0 cm. Purchase— Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, \$1986.107

Circular tray. China (Yuan dynasty, 1279–1368). Lacquer; 4.8 x 31.4 cm. Gift of Arthur Sackler,

Dragon-head finial. China (Yuan dynasty, 1279–1368). Jade; 6.9 X 5.1 X 24.3 cm. Gift of Arthur M. Sackler, \$1987.819

Star-shaped tile. Iran, Takht-i Sulayman, 14th century. Stone-paste painted and gilded under and over glaze; 20.9 x 21.3 x 2.0 cm. Gift of Osborne and Gratia Hauge, \$1997.114

#### OALLAS MUSEUM OF ART

Dallas, Tex.

APRIL 6-JUNE 15, 2003

#### CLEVELAND MUSEUM OF ART Cleveland. Ohio

Cleveland, Ohio JULY 6-SEPTEMBER 14, 2003

The Sensuous and the Sacred: Chola Bronzes from South India

Figures of a king and queen holding lamps (dipalakshmi). India, 17th century. Bronze; 84.6 X 27.9 X 27.9 cm each. Purchase, \$2000,9.1-.2

#### RIJKSMUSEUM

Amsterdam, The Netherlands NOVEMBER 7, 2002-MAY 13, 2003

Exchange loan for The Sensuous and the Sacred: Chola Bronzes from South India

Food vessel (*li ding*). China, Shang dynasty (12th–11th century B.C.E.). Bronze; 19.9 X 15.7 X 15.8 cm. Gift of Arthur M. Sackler, S1987.12

Vessel (bian hu). China, Western Han dynasty (1st century B.C.E.). Bronze; 27.0  $\times$  27.0  $\times$  11.6 cm. Gift of Arthur M. Sackler, S1987.14

Wine container (fang yi). China, Shang dynasty (13th century B.C.E.). Bronze; 18.4 X 11.1 X 8.1 cm. Gift of the Arthur M. Sackler Foundation, S1987.34A-B

Ritual wine container (hu). China, Eastern Zhou dynasty (6th–5th century B.C.E.). Bronze, gold and silver; 43.6 x 25.0 x 24.9 cm. Gift of Arthur M. Sackler, \$1987.318

Cylindrical vessel with cover (*lian*). China, Han dynasty (1st century B.C.E.-1st century C.E.). Bronze and gilt; 13.0 × 13.4 × 13.6 cm. Gift of Arthur M. Sackler, \$1987.341A-B

Ritual food serving vessel (*gui*). China, Western Zhou dynasty (11th century B.C.E.). Bronze; 23.4 x 30.0 X 19.6 cm. Gift of Arthur M. Sackler, \$1987.342

Bi disk. China, Neolithic period (2200-2000 B.C.E.). Nephrite; 1.9 x 42.5 cm. The Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Galiery, Smithsonian Institution; a joint gift of the Arthur M. Sackler Foundation, Paul Singer, the AMS Foundation for the Arts. Sciences, and Humanities, and the Children of Arthur M. Sackler, \$1999.120.2

Wine server (he) with bird-topped lid. China, Western Zhou dynasty (950-850 B.C.E.). Bronze; 17.5 x 19.7 x 5.8 cm. The Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Gallery, Smithsonian Institution; a joint gift of the Arthur M. Sackler Foundation, Paul Singer, the AMS Foundation for the Arts, Sciences, and Humanities, and the Children of Arthur M. Sackler, S1999.120.7A-B

THE ANDY WARHOL MUSEUM

Pittsburgh, Pa. FEBRUARY 2-APRIL 27, 2003

PEABODY ESSEX MUSEUM Salem, Mass. JUNE 6-AUGUST 10, 2003

Worshiping the Ancestors: Chinese Commemorative Portraits

Portrait of Hongyan, Prince Guo (1733-1765). China, Qing dynasty, late 18th century. Hanging scroll; ink and color on silk; 357.0 X 136.0 cm. S1991.47

Beauty Holding an Orchid. China, Qing dynasty, mid-18th-19th century. Hanging scroll; ink and color on silk; 240.0 X 96.5 cm. S1991.50

Portrait of Princess Wanyan, wife of Hongming (1705–1767). China, Qing dynasty, 1767, or later copy. Hanging scroll; ink and color on silk; 350.0 X 140.0 cm. S1991.53

Portrait of the Qianlong Emperor in front of the White Pagoda. China, Qing dynasty, 18th century or later. Spurious seals of Giuseppe Castiglione (Lang Shining, 1688–1766). Hanging scroll; ink and color on silk; 275.0 x 140.0 cm. S1991.60

Portrait of Prince Hongming (1705-1767). China, Qing dynasty, 1767, or later copy. Hanging scroll; ink and color on silk; 288.2 x 132.1 cm. \$1991.61

Portrait of Hongtaiji (1592-1643). China, Qing dynasty, 18th-19th century. Hanging scroll; ink and color on silk; 281.0 X 124.0 cm. \$1991.63

Portrait of Yinxiang, Prince Yi (1686-1730), looking through a window. China, Qing dynasty, 18th century. Hanging scroll; ink and color on silk; 276.0 X 104.5 cm. S1991.64

Portrait of Father Zhang Jimin and Mother Zhao. China, Ming dynasty, 17th century, or later copy. Hanging scroll; ink and color on silk; 322.0 X 140.5 cm. S1991.73

Portrait of Daisan (1583-1648). China, Qing dynasty, 18th-19th century. Hanging scroll; ink and color on silk; 385.0 X 194.0 cm. S1991.74

Portrait of an Imperial lady. China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 442.5 X 208.5 cm. S1991.75

Portrait of Yang Hong (1381-1451). China, Ming dynasty, ca. 1451. Hanging scroll; ink and color on silk; 323.5 X 175.0 cm. \$1991.77

Portrait of Boggodo, Prince Zhuang (1650-1723). China, Qing dynasty, 18th century, or later copy. Hanging scroll; ink and color on silk; 373.5 X 207.0 cm. S1991.78

Portrait of Yinghe (1771–1839). China, Qing dynasty, 1806. Hanging scroll; ink and color on silk; 356.0 X 136.0 cm. S1991.80

Portrait, possibly of Shang Kexi (d. 1676). China, 19th-early 20th century. Hanging scroll; ink and color on silk; 389.5 X 152.0 cm. \$1991.81

Portrait of Jalafengge. China, Qing dynasty, 2nd half 19th century. Hanging scroll; ink and color on silk; 370.5 X 184.0 cm. S1991.82

Portrait of Chunying, Prince Rui (1761-1800). China, Qing dynasty, 1796. Hanging scroll; ink and color on silk; 282.0 x 107.5 cm. S1991.83

Portrait of Yinxiang, the First Prince Yi (1686-1730). China, Qing dynasty, 1905. Hanging scroll; ink and color on silk; 248.0 x 166.0 cm. S1991.84

Portrait of the Sixth Prince Yi. China, Qing dynasty, 1905. Hanging scroll; ink and color on silk; 249.0 X 165.0 cm. S1991.86

Portrait of Yinti, Prince Xun (1688-1755). China, Qing dynasty, 18th century. Hanging scroll; ink and color on silk; 332.0 X 150.0 cm. S1991.87

Portrait of Yinti, Prince Xun (1688-1755), and wife. China, Qing dynasty, 2nd half 18th century. Hanging scroll; ink and color on silk; 335.0 X 197.0 cm. S1991.88

Portrait of Guanglu, Prince Yu (1706-1785). China, Qing dynasty, ca. 1785, or later copy. Hanging scroll; ink and color on silk; 363.0 X 192.0 cm. S1991.90

Portrait of Oboi (d. 1669), China, Qing dynasty, mid-18th-early 20th century. Hanging scroll; ink and color on silk; 290.0 × 164.5 cm. \$1991.93

Portrait of Yinli, Prince Guo (1697-1738), by Mangguri (1672-1736). China, Qing dynasty, 1731. Hanging scroll; ink and color on silk; 345.0 X 132.5 cm. \$1991.95

Spurious portrait of the Jiajing Empress. Republic period, ca. 1920–48. Hanging scroll; ink and color on paper; 266.7 X 117.7 cm. S199198

Portrait of the Seventh Prince Yi. China, Qing dynasty, 1911. Hanging scroll; ink and color on silk; 249.0 X 164.0 cm. \$1991.102

Portrait of Li Yinzu (1629–1664). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 321.0 X 142.5 cm. S1991.104

Portrait of Lady Guan (ca. mid-17th-early 18th century). China, Qing dynasty, early 18th century, or later copy. Hanging scroll; ink and color on silk; 343.0 X 145.0. S1991.121

Portrait of an unidentified courtier in front of a table. China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 352.5 X 193.5 cm. S1991.126

Portrait of an elderly couple. Qing dynasty, 19th-early 20th century. Hanging scroll; ink and color on cotton canvas; 231.0 x 165.5 cm. S1991.128

Portrait of Lirongbao's wife (17th century). China, Qing dynasty, 18th–19th century. Hanging scroll; ink and color on silk; 337.0 x 135.3 cm. \$1991.129

Portrait of Lirongbao (17th century). China, Qing dynasty, 18th-19th century. Hanging scroll; ink and color on silk; 337.0 x 136.0 cm. S1991.130

Portrait of Father Ruifeng. China, Qing dynasty, ca. 1890. Hanging scroll; oil pigments on silk; 227.0 X 95.0 cm. S1991.136

Portrait of Mother Mujia. China, Qing dynasty, ca. 1890. Hanging scroll; oil pigments on silk; 227.0 x 96.4 cm. \$1991.137

The above objects were acquired through the Smithsonian Collections Acquisition Program and partial gift of Richard G. Pritzlaff

Portrait of Yu Chenglong (1617-1684). China, Qing dynasty, 18th-19th century. Hanging scroll; ink and color on paper; 344.5 X 143.5 cm. Purchase, \$1997.39

JAPAN INFORMATION AND CULTURAL CENTER Washington, D.C. APRIL 1-MAY 30, 2003

Japan after Perry: Views of Yokohama and Meiji Japan

Complete Enumeration of Scenic Places in Foreign Nations: City of Washington in America, by Utagawa Yoshitora (fl. ca. 1850–80). Japan, Edo period, 1862. Woodblock print; ink and color on paper; 37.0 x 74.3 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, \$1991.148A-C

Pictures of a Children's Dance Peformance at the Gankiro in Yokohama, by Utagawa Yoshikazu (fl. ca. 1850-70). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 36.4 x 73.7 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, \$1991.149A-C

Americans Strolling About, by Utagawa Yoshifuji (1828-1887). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 35.4 x 24.6 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, \$1991.150

Picture of a Locomotive along the Yokohama Waterfront, by Utagawa Hiroshige III (1843-1894). Japan, Edo period, 1871. Woodblock print; ink and color on paper; 36.7 X 75.0 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, S1991.151A-C

Picture of a Mercantile Establishment in Yokohama, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 36.5 x 75.3 cm. Gift of the Daval Foundation, from the Collection of Ambassador and Mrs. William Leonhart, S1991.152A-C

Kanagawa, Noge, and Yokohama: Evening Scene of Yokohama, by Utagawa Hiroshige II (1826-1869). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 33.8 x 145.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.26A-F

Picture of a Foreign Building in Yokohama, by Utagawa Hiroshige II (1826-1869). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 35.0 X 73.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.27A-C

Picture of the Trial Balloon Launch at the Naval Academy Training Ground at Tskuiji, by Utagawa Hiroshige III (1843–1894). Japan, Meiji era, 1877. Woodblock print; ink and color on paper; 33.8 x 74.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.31A-C

Famous Views of Tokyo: Picture of Brick and Stone Shops on Ginza Avenue, by Utagawa Hiroshige III (1843-1894). Japan, Meiji era, 1876. Woodblock print; ink and color on paper; 37.5 X 73.0 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.32A-C

Among the Five Nations: Americans, by Utagawa Kunihisa II (1832-1891). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 34.8 X 23.9 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.34 Among the Five Nations: Russians, by Utagawa Kunihisa II (1832–1891). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 34.8 x 23.9 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.35

Among the Five Nations: The French, by Utagawa Kunihisa II (1832-1891). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 34.8 x 23.5 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.36

Spectacle of the Imperial Diet Building at Sawar-cho in Kojimachi Ward, Tokyo, by Utagawa Kunitoshi (1847-1899). Japan, Meiji era, 1890. Woodblock print; ink and color on paper; 37.0 X 73.0 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.39A-C

Picture of a Salesroom in a Foreign Mercantile Firm in Yokohama, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 34.8 x 72.8 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.44A-C

Picture of a Parlor in a Foreign Mercantile Firm in Yokohama, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 36.4 x 74.2 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.47A-C

Complete Detailed View of Yokohama Honcho and the Miyozaki Quarter, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1860. Woodblock print; ink and color on paper; 37.5 X 76.8 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.48A-C

Picture of the Newly Opened Port of Yokohama in Kanagawa, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1860. Woodblock print; ink and color on paper; 36.5 x 72.4 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.52A-C

Picture of Western Traders at Yokohama Transporting Merchandise, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 36.0 x 122.5 cm. Gift of Ambassador and Mrs William Leonhart, S1998.55A-E

Picture of People of the Five Nations Walking in a Line, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 36.3 X 73.9 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.57A-C

Complete Picture of the Newly Opened Port of Yokohama, by Hashimoto Sadahide (b. 1807). Japan, Edo period, 1859. Woodblock print; ink and color on paper; 69.5 X 191.1 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.58A-C

Picture of Foreigners of the Five Nations Carousing in the Gankiro, by Yoshiiku Ikkeisai (1833–1904). Japan, Edo period, 1860. Woodblock print; ink and color on paper; 34.8 x 72.8 cm. Gift of Ambassador and Mrs. William Leonhart, S1998.66A-C

Picture of a Procession of Foreigners at Yokohama, by Utagawa Yoshikazu (act. 1850-70). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 36.4 x 73.7 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.72A-C

The United States of North America, by Utagawa Yoshikazu (act. 1850–70). Japan, Edo period, 1861. Woodblock print; ink and color on paper; 35.0 X 24.0 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.79

Railway Timetable, by Utagawa Yoshitora (act. 1850-80). Japan, Meiji era, 1872. Woodblock print; ink and color on paper; 37.0 x 25.1 cm. Gift of Ambassador and Mrs. William Leonhart, \$1998.100

#### PERSPECTIVE GALLERY

Virginia Polytechnic Institute and State University, Blacksburg, Va. SEPTEMBER 2-OCTOBER 19, 2003

Magic, Myths, and Minerals: Chinese Jades from the Arthur M. Sackler Gallery, organized in cooperation with the Smithsonian Institution Traveling Exhibition Service

Goose. China, Song dynasty (960-1279). Jade; 2.8 x 9.2 x 6.0 cm. s1987.28

Rabbit. China, Shang-Western Zhou dynasty, ca. 11th century B.c.E. Jade; 2.1 X 3.9 X 0.4 cm. S1987.587

Bird pendant. China, Shang dynasty, 13th-11th century B.C.E. Jade; 5.6 X 3.6 X 0.5 cm, S1987.637

Horse. China, Song-Ming dynasty, 10th-17th century. Jade; 3.3 X 6.0 X 3.3 cm. S1987.739

Pig. China, Han dynasty (2nd century B.C.E.-2nd century C.E.). Marble; 2.8 X 9.2 X 6.0 cm. S1987.741

Bear. China, Han dynasty (2nd century B.C.E.-2nd century C.E.). Jade; 2.8 X 3.3 X 1.6 cm. S1987744

Dog. China, period of division—Tang dynasty, 3rd-6th century, or later. Jade; 2.8 x 9.2 x 6.0 cm. S1987.750

Bird. China, Liao-Yuan dynasty, 10th-14th century. Jade; 4.3 X 2.9 X 0.9 cm. S1987.752

Toad on a Lotus Leaf. China, Ming-Qing dynasty, 16th–17th century. Jade; 3.6 X 9.0 X 5.6 cm. S1987.758

Garment hook with monkey and horse. China, Qing dynasty, 17th-18th century. Jade; 12.2 X 1.8 X 2.2 cm. S1987.762

Ring ornament. China, Yuan-Ming dynasty, 13th–17th century. Jade; 11.2 X 11.4 X 1.1 cm. S1987.767

Bird and peach. China, Ming dynasty, 14th-17th century. Jade; 8.0 X 4.6 X 4.9 cm. \$1987.772

Dragon brush washer. China, Qing dynasty, 18th century. Jade; 3.0 X 9.8 X 7.1 cm. S1987.773

Coiled mythical animal. Han dynasty—period of division, 2nd century B.C.E.-589 C.E., or later. Jade; 3.6 x 10.0 x 5.6 cm. \$1987.785

Dove staff finial. China, Song dynasty (960-1279). Jade; 5.1 X 8.0 X 4.2 cm. S1987.794

Chimera. China, period of division, 4th-6th century. Jade; 4.7 x 8.6 X 2.8 cm. S1987.798

Tiger. China, period of division, 3rd-5th century, or later. Jade; 3.0 x 7.4 x 4.7 cm. S1987.802

Bird pendant. China, 12th-18th century. Jade; 6.4 x 4.3 x 2.2 cm. S1987.807

Rooster. China, Song dynasty, 10th-13th century. Jade; 5.2 X 6.9 X 2.3 cm. S1987.808

Mandarin duck. China, Yuan-Qing dynasty. 14th–17th century. Jade; 3.1 X 6.0 X 2.7 cm. S1987.810

Pigeon. China, Song dynasty (960-1279). Jade; 4.7 x 8.5 x 3.1 cm. \$1987.811

Elephant. China, Song dynasty, 12th-13th century. Jade; 4.1 x 9.3 x 4.4 cm. \$1987.813

Ram. China, Qing dynasty, 19th century. Jade; 5.7 X 8.7 X 3.9 cm. S1987.815

Horse. China, Tang-Song dynasty, 8th-13th century. Jade; 3.4 x 7.3 x 4.4 cm, \$1987.817

#### ACQUISITIONS, CONTRIBUTIONS, AND FINANCIALS

Dragon finial. China, Yuan dynasty, 13th-14th century. Jade; 6.9 X 5.1 X 24.3 cm. S1987.819

Horse. China, Song dynasty (960-1279), or later. Jade; 3.9 x 9.6 x 4.0 cm. \$1987.820

Double chimera. China, Qing dynasty, 17th-18th century. Jade; 5.6 x 8.3 x 8.2 cm. \$1987.824

Elephant. China, Song dynasty (960-1279). Jade; 5.3 x 11.8 x 76 cm. S1987.825

Dog. China, Ming-Qing dynasty, 17th century. Jade; 3.1 x 7.6 x 3.8 cm. S1987.835

Bird pendant. China, Western Zhou dynasty, 11th-10th century B.C.E. Jade; 7.0 X 9.0 X 0.4 cm. S1987.846

Rat. China, Song dynasty, 12th–13th century. Jade; 5.8 X 1.3 X 1.2 cm. S1987.878

Ox. China, Ming dynasty, 15th-16th century. Jade; 2.9 x 6.0 x 3.5 cm. \$1987.886

Ornamental disk. China, Qing dynasty, 18th century. Jade; 15.7 x 12.6 x 0.7 cm. S1987.922

The above objects were gifts of Arthur M. Sackler

Nazha Slaying the Dragon King. China, Qing dynasty, Republic period (ca. 1875-1925). Jade; 11.2 x 10.2 x 5.1 cm. Transfer from the Department of Mineral Sciences, National Museum of Natural History, Smithsonian Institution, Washington, D.C., \$1992.75

Tortoise. China, Qing dynasty, late 18th-early 19th century. Agalmatolite; 4.2 x 7.3 x 14.6 cm. Transfer from the Department of Mineral Sciences, National Museum of Natural History, Smithsonian Institution, \$1995.94

#### Gifts, Grants, and Contributions

Private donations are crucial to the museum's ability to fulfill its mission. The following individuals and organizations provided financial support of \$1,000 or more to the Freer & Sackler Galleries between October 1, 2002, and September 30, 2003. The museum is grateful to all donors for their generous support of its programs. Please bring any inadvertent errors in these lists to the attention of the Office of Membership and Development.

Each year, members of the Friends of the Freer & Sackler Galleries, the museum's sole benefactors group, generously donate thousands of dollars to fund core museum programs—exhibitions, public and educational programs, research, and acquisitions—which do not receive federal funding. The museum is deeply indebted to the Friends for their steadfast support, which helps the Freer & Sackler achieve more and more each year.

During the 2003 fiscal year, membership contributions helped to underwrite the exhibitions *Auto • Focus: Raghubir Singh's Way into India and Himalayas: An Aesthetic Adventure* and a host of educational programs, including ImaginAsia family programs. The museum is grateful to all members for their enthusiasm and largesse in nurturing this institution.

#### Friends of the Freer & Sackler Galleries

#### SPONSORS' CIRCLE (\$10,000 and above)

ANONYMOUS MR. JEFFREY P. CUNARD MR. AND MRS RICHARD M. DANZIGER DRS. ASHOK AND MARION DESHMUKH MR. AND MRS, FARHAD EBRAHIMI MR. AND MRS, HART FESSENDEN MR. AND MRS, HASSAN KHOSROWSHAHI MR. AND MRS. R. ROBERT LINOWES/R. ROBERT AND ADA H. LINOWES FUND OF THE COMMUNITY FOUNDATION FOR THE NATIONAL CAPITAL REGION MR. H. CHRISTOPHER LUCE AND MS. TINA LIU MR. AND MRS. PETER LUNDER MS. ELIZABETH E. MEYER J. SANFORD AND CONSTANCE MILLER DR. AND MRS, ROLF G. SCHERMAN MR. AND MRS, JAMES J. SHINN TOYOTA MOTOR NORTH AMERICA, INC. THE WASHINGTON POST COMPANY

#### FOUNDERS' CIRCLE (\$5,000 to \$9,999)

(\$5,000 to \$9,999) MR. ROGER E, COVEY MS. MARTHA FELTENSTEIN MR. AND MRS. NORIYOSHI HORIUCHI MS. SHIRLEY Z. JOHNSON AND MR. CHARLES RUMPH MR AND MRS. GILBERT H. KINNEY MS CLAUDINE B. MALONE MR. AND MRS. DAVID M. OSNOS MRS. LOIS S. RAPHLING THE ARTHUR M. SACKLER FOUNDATION MS. DIANE SCHAFER AND DR. JEFFRFY STEIN MR. AND MRS. MICHAEL R SONNENREICH MS. MARTHA SUTHERLAND MR. AND MRS. JACKSON P. TAI MRS. H. WILLIAM TANAKA MS. SHELBY WHITF/LEON LEVY PHILANTHROPIC FUND OF THE JFWISH COMMUNAL FUND

#### DIRECTOR'S CIRCLE (\$2,500 to \$4,999)

MR. AND MRS. JOHN T. BENNETT

MR. AND MRS. JERE BROH-KAHN

MR. KENNETH D. BRODY

THE HONORABLE CAROLYN S. BRODY AND

ANONYMOUS (2)

MR PAUL CALELLO AND MS. JANE DEBEVOISE MR. AND MRS. BRICE M. CLAGETT MR. AND MRS. GIUSEPPE ESKENAZI MR. AND MRS. GEORGE J. FAN DR. KURT A. GITTER AND MS. ALICE R. YELEN DR. MARGARET A. GOODMAN MR. AND MRS. ADOLPH HERSETH SIR JOSEPH E. HOTUNG DR. AND MRS. ASHOK KAVEESHWAR MR. ALBERT G LAUBER JR. AND MR, CRAIG W. HOFFMAN MR. AND MRS. YO-YO MA MR. AND MRS. SEYMOUR MOSKOWITZ DR. AND MRS. STANTON P. NOLAN MS. YOSHIE OGAWA DR. KAZUKO K, PRICE MS SANAF IIDA REEVES MISS ELIZABETH C. RIDOUT DR. AND MRS KENNETH X. ROBBINS MS. JANE WASHBURN ROBINSON KAROL K. RODRIGUEZ DR. GERALD D. SLAWECKI AND MS. CONSTANCE H. SLAWECKI MARSHA E. SWISS AND RONALD M. COSTFLL, M.D. MR. AND MRS. RICHARD TOMASETT! MRS\_ SIDELLE WERTHEIMER LAURIE J. YING AND DAVID Y. YING

#### PATRONS' CIRCLE (\$1,000 to \$2,499)

DR. AND MRS. BRUCE ALBERTS

MS SUSAN SPICER ANGELL

MR. AND MRS. KEN S. BAJAJ/BAJAJ FAMILY FOUNDATION, INC MR AND MRS. ROBERT H. BAKER MR. AND MRS. WILLIAM D. BASKETT III MR. AND MRS, JAMES R. BEERS MRS. RALPH BENKAIM MS. SUSANNE K. BENNET MR ROBIN A, BERRINGTON THE HONORABLE ROBERT O. BLAKE AND MRS. BLAKE MR. AND MRS. DRIES BLITZ DR ALICE A, BOOHER SIGRID AND VINTON CERF DR\_YOUNG Y, CHUNG AND MR, KEN IKEDA MRS SUSAN A COHEN MS. BARBARA K. CROISSANT MR. AND MRS. RICHARD J CUMMINS MR. AND MRS JOHN R. CURTIS JR. DR. SONALDE B. DESAI AND MR. HEMANT KANAKIA MR AND MRS. MICHAEL DE HAVENON MR. AND MRS, ARUN K. DEVA DR. WILLEM J.R. DREESMANN MR. ROBERT H. ELLSWORTH MR AND MRS JOHN ESKENAZI MR AND MRS. JAMES G. EVANS MS. PATRICIA H. FALK DR. AND MRS. HORACE Z. FELDMAN MS. DALLAS FINN MS. ELLEN L. FROST AND MR. WILLIAM F. PEDERSEN MR. MICHAEL GALLIS DR. EDWARD K. GAMSON MR. AND MRS. DONALD G. GAVIN MR. AND MRS. RICHARD S GREENFIELD MR. AND MRS. JOHN N. GUNNING MR AND MRS. JOSEPH H. GUTTENTAG MR. CRAIG HAAS HARRY AND ROCA HARDING MR. AND MRS. VICTOR L. HAUGF MR. AND MRS. JAMES M. HAWLEY III MRS. RICHARD HELMS MR. AND MRS. FRANK W. HOCH MR. AND MRS. JOSEPH F. HORNING JR MS. JAYJIA HSIA DR. AND MRS. SFBASTIAN IZZARD MR. AND MRS. PHILIP.C. IESSUP. IR. MR. AND MRS. STANTON JUE MR. B. FRANKLIN KAHN MS. JEAN KARIYA DR. FDWARD L. KATZ MS. MARIE-LOUISE KENNEDY

MR HAROLD M. KESHISHIAN

MR. AND MRS. PFTER KOLTNOW

MR, DOUGLAS A.J. LATCHFORD MR. JEROME A. COHEN AND MRS. JOAN LEBOLD COHEN MR. JOHN M. LEGER AND MS. SOPHIE ORLOFF-LEGER DR. AND MRS. THOMAS W. LENTZ MR. AND MRS. HERBERT LEVIN MR. AND MRS. WILLIAM H. LITTLEWOOD MS. LINDA LOWENSTEIN DR. ROBERT W LYONS AND DR. VIRGINIA P. RIGGS THE HONORABLE JOHN D. MACOMBER AND MRS. MACOMBER MR. AND MRS. SANDY A. MACTAGGART MANDARIN ORIENTAL HOTEL NANCY AND JOHN MANNES PAUL AND ELAINE MARKS THE HONORABLE EDWARD E. MASTERS AND MRS, MASTERS MR. TERENCE MCINERNEY MS. MARY FRANCES MERZ MS, REBECCA A, MILLER AND MR. CHRISTOPHER J. VIZAS DR. AND MRS. ALLEN M. MONDZAC HALSEY AND ALICF NORTH MR, AND MRS. TETSUYA OGAWA MR. AND MRS. WILLIAM H PETERS LT. COLONEL AND MRS, JOSEPH T. PISCIOTTA MRS. LAURA J. PLATTER LILIAN AND JAMES PRUETT MR. AND MRS TIM RATTRAY DR. DOROTHY ROBINS-MOWRY H. DAVID AND CÁRLA L. ROSENBLOOM MR. ROBERT ROSENKRANZ AND MS. ALEXANDRA MUNROE MR. FABIO ROSSI AND MS. ANNA MARIA ROSSI MS. DOROTHY ING RUSSELL MS, LOUISE A. RUSSELL DR. MARIETTA LUTZE SACKLER DR AND MRS. SANBO SAKAGUCHI MR. ETSUYA SASAZU THE HONORABLE JAMES H. SCHEUER AND MRS. SCHEUER MR. ANTHONY H, SCHNELLING AND MS. BETTINA WHYTE MR. AND MRS. ROY A. SCHOTLAND MR. AND MRS. CHRIS SCHROEDER MR. AND MRS, FREDERIC A, SHARE DR. AND MRS. ROBERT L, SHERMAN MR. AND MRS. MANUEL SILBERSTEIN HELEN AND ABRAHAM SIRKIN MR. AND MRS. STEPHEN SMAHA MR. AND MRS. JERRY A. SNOW MS. SUSAN WEBER SOROS MS\_BARBARA SPANGENBERG

MRS. LUCILE S. STARK

MR. SAMUEL A. STERN

MR. ROBERT E. STOCKHO

LT. COLONEL AND MRS. WILLIAM K. KONZE

DR. AND MRS. GREGORY T. KRUGLAK

DR. AND MRS CALVIN A. LANG

MR. AND MRS. ROGER D. STONE MS. NUZHAT SULTAN MS. ALEXIA SUMA DR. AND MRS. R. GERALD SUSKIND MANDARIN ORIENTAL HOTEL PROF. ELIZABETH TEN GROTENHUIS AND DR. MERTON C. FLEMINGS MRS. EMILIO TORRES THE HONORABLE ALEXANDER B. TROWBRIDGE AND MRS. TROWBRIDGE CHONG OK AND SHEN SHENG TSENG DR. CHARLES LINWOOD VINCENT MR. AND MRS. LADISLAUS VON HOFFMANN DR. ANN WALZER AND DR. ROBERT S. WALZER/NATHAN RUBIN AND IDA LADD FAMILY FOUNDATION MR. AND MRS. SHAO F. WANG MR. AND MRS. GUY WEILL MR. MATT WHEALTON MS. DORIS WIENER MR. AND MRS. JAMES D. WOLFENSOHN MS. DORA WONG MR. AND MRS. DENIS C. YANG MR. AND MS DAVID YAO MR. AND MRS. ADIL S. ZAINULBHAI MR. AND MRS. ROBERT S. ZELENKA

#### Annual Support for Programs and Projects

Benefits of membership in the Friends of the Freer & Sackler Galleries are also extended to annual support donors. Gifts are cumulative.

#### \$100,000 and above

THE CHRISTENSEN FUND

MARGARET AND GEORGE HALDEMAN
ANDREW W. MELLON FOUNDATION
MOSAIC FOUNDATION

#### \$25,000 to \$49,999

EBRAHMI FAMILY FOUNDATION
THE FEINBERG FOUNDATION/DURON, INC.
MR. AND MRS. HART FESSENDEN
JULIET AND LEE FOLGER/THE FOLGER FUND
THE GRABLE FOUNDATION
THE HENRY LUCE FOUNDATION, INC.
ELIZABETH E. MEYER
THE NEW YORK COMMUNITY TRUST
MR. AND MRS. MICHAEL R. SONNENREICH
SUNTRUST BANK

#### \$10,000 to \$24,999

THE MORRIS AND GWENDOLYN CAFRITZ CAPITAL GROUP COMPANIES COVINGTON AND BURLING MR AND MRS. RICHARD M. DANZIGER SYLVIA AND ALEXANDER HASSAN FAMILY FOUNDATION, INC MR. AND MRS. GILBERT H. KINNEY J. J. LALLY & CO. LINDER & ASSOCIATES. INC THE LUNDER FOUNDATION MAYER, BROWN, ROWE & MAW LLP PRICEWATERHOUSECOOPERS MRS. ARTHUR M. SACKLER THE ELSE SACKLER FOUNDATION MR. AND MRS. JAMES J. SHINN WESBILD, INC.

#### \$5,000 to \$9,999

AMERICAN INSTITUTE OF YEMENI STUDIES
CHAMBER MUSIC AMERICA
MR. JEFFREY P. CUNARD
MR. AND MRS. JOSEPH F. HORNING JR
THE JAPAN FOUNDATION
MORGAN STANLEY, INC.
MR. AND MRS. FRANK H. PEARL/PEARL FAMILY
FUND OF THE COMMUNITY FOUNDATION FOR
THE NATIONAL CAPITAL REGION
PRINCETON BROOKE FOUNDATION
ARTHUR ROSS FOUNDATION
SIMPSON PSB FUND
SOTHEBY'S
ELLEN BAYARD WEEDON FOUNDATION
MS. SHELBY WHITE

#### \$1,000 to \$4,999 AMERICANS FOR THE ARTS

BENJAMIN FRANKLIN DA CAPO/CREATIVITY
FOUNDATION

SUSAN A. COHEN TRUST IN MEMORY OF
LOUIS A. COHEN, PHD

ILEX FOUNDATION

INDIAN MUSIC AND PERFORMING ARTS
CENTER, INC.

METROPOLITAN CENTER FOR FAR EASTERN
ART STUDIES

NATIONAL BOOK FOUNDATION

#### Gifts to Capital and Endowment Fund

#### \$1,000 to \$25,000

BENJAMIN ZUCKER ANNUAL LECTURE FUND/LOTTY ZUCKER FOUNDATION

#### Planned Gifts

We are grateful to the following generous benefactors who have included the Freer & Sackler galleries in their estate plans.

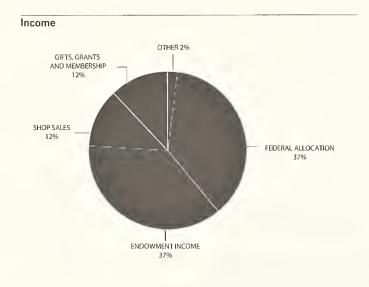
MR. LUCIAN ABERNATHY
GEORGE AND BONNIE BOGUMILL
MRS. VIRGINIA F. HARRISON ELLIOTT
MISS NARINDER K. KEITH†
MISS RAJINDER K. KEITH
MR.† AND MRS. DOUGLAS F. REEVES
MRS. ANNE VAN BIEMA
MR. AND MRS. ROBERT S. ZELENKA

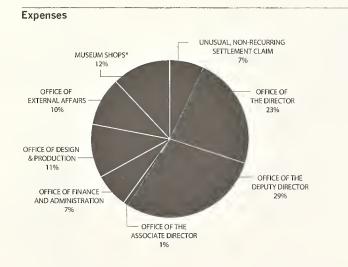
#### **Budget Summary**

#### Fiscal Year 2003

OCTOBER 1. 2002-SEPTEMBER 30, 2003

The following charts reflect the income and expense distributions for the Freer Gallery of Art & Arthur M. Sackler Gallery during fiscal year 2003. The financial statements included in this report are the representation of management and are not audited.





<sup>\*</sup> PLEASE NOTE THAT THE MUSEUM SHOPS ARE ACCOUNTED FOR WITHIN THE OFFICE OF FINANCE AND ADMINISTRATION.

#### Statement of Activity and Changes in Fund Balance

For the year ended September 30, 2003, with comparison to the year ended September 30, 2002

Support and Revenue	2003 TOTAL	2002 TOTAL
Federal allocation	\$6,130,267	\$6,184,100
Endowment income—Freer	5,358,119	5,250,718
Endowment income—Other	871,823	838,001
Shop sales	1,926,973	2,168,020
Gifts, grants, and membership	2,049,116	1,955,373
Smithsonian program grants Other	274.870	30,000 210,397
Total support and revenue	\$16,611,168	\$16,636,609
Expenses		
Office of the director Director's office	\$419,091	\$393,693
Collection acquisition	1,462,512	656,107
Publications	588,402	466,865
Exhibition program	1,243,076	1,073,274
Subtotal—Office of the director	\$3,713,081	\$2,589,939
Office of the deputy director		
Deputy director's office	\$16,421	\$238,345
Ouratorial research	1,728,791	1,391,664
Conservation and scientific research	1,348,403	1,336,691
Collections management	844,457	850,022
Imaging and photographic services	365,139	366,419
Library and archives	436,439	697,406
Subtotal—Office of the deputy director	\$4,739,650	\$4,880,547
Office of the associate director Associate director's office	\$209,757	\$281,922
Subtotal—Office of the associate director	\$209,757	\$281,922
Office of design and production Design and production	\$1,199,612	\$1,153,849
Information technology	561,212	727,091
Subtotal—Office of design and production	\$1,760,824	\$1,880,940
Office of external affairs	<i>Ψ1</i> ,7 33/32 1	\$ 1,000p 10
Membership and development	\$305,763	\$397,328
Special events	138,536	137,674
Education	850,633	823,577
Public affairs	335,951	372,839
Subtotal—Office of external affairs	\$1,630,883	\$1,731,418
Office of finance and administration		
Finance, administration, and personnel	\$696,313	\$542,788
Facilities management Museum shops	531,634	532,121
Cost of goods sold	951,301	1,061,216
Other costs	999,288	1,033,738
Subtotal—Office of finance and administration	\$3,178,536	\$3,169,863
Subtotal expenses	\$15,232,731	\$14,534,629
Unusual nonrecurring item: settlement claim	\$1,200,000	
Total expenses	\$16,432,731	\$14,534,629
Excess of support and revenue over expenses	\$178,437	
Fund balance, beginning of year	7,064,096	\$2,101,980 4,962,116
44		
Fund balance, end of year	\$7,242,533	\$7,064,096

#### **Endowment Funds**

Arthur M. Sackler Gallery	MARKET VALUE 9/30/03	MARKET VALUE 9/30/02
Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the gallery, its collections, and programs	4,480,139	3,967,991
Eise Sackler Fund For fresh flowers at the entrance to the Sackler Gallery	469,938	416,217
Freer Gallery		
Freer Estate Endowment General operating funds, including acquisitions	101,186,043	89.618,933
Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	2.043.033	1,809,483
Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	2,140,461	1.895,774
Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	112,326	99,169
Camel Fund For research expenses related to conservation	149,293	132.227

Freer & Sackler Galleries	2003 TOTAL	2002 TOTAL
Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	228,507	202,386
Publications Endowment Fund For research and publication of the permanent collections	1,591,085	1,409,200
Hirayama Fund For Japanese painting conservation, research, and training	2,665,148	2,360,481
Sir Joseph Hotung Fund For library acquisitions	112,235	99,405
Moynihan Endowment Fund To further research on the Mughal emperor Babur	180,345	159,729
Chinese Art Research Fund For Chinese art research, projects, and programs	509,684	451,420
Educational Endowment Fund For education programs	1,254,054	1,110,697
Director's Discretionary Fund Established by Peggy and Richard M. Danziger for exhibitions and projects	469,048	415,429
Anne van Biema Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	55,321	48,997

From P. Cookley Collegies

#### Annual Benefit Gala

On May 1, 2003, the Freer & Sackler hosted the fourth annual gala, this year to celebrate the opening of the *Isamu Noguchi and Modern Japanese Ceramics exhibition*. The benefit dinner was attended by 180 guests, including ambassadors from four embassies, which hosted salons in the Freer after the dinner outside in the courtyard. Over \$130,000 was raised for the museum's exhibitions and educational programs. The museum is grateful to the gala committee members and supporters listed below.

#### Benefactors

Mr. and Mrs. Hart Fessenden Mr. and Mrs. Michael R. Sonnenreich

#### Patrons

The Morris and Gwendolyn Cafritz Foundation Capital Group Companies Mr. and Mrs. Richard M. Danziger Mrs. Arthur M. Sackler Toyota The Washington Post Company

#### Sponsors

Mr. Jeffrey P. Cunard Marion and Ashok Deshmukh Mr. and Mrs. Joseph Horning Shelby White and Leon Levy

#### Gala Committee

Mary Baskett
Garth Clark
Mark Del Vecchio
Mariko Ikehara
Hanako Matano
Halsey and Alice North
Masako Shinn

#### Exhibitions

#### Arthur M. Sackler Gallery

In 2003 the Arthur M. Sackler Gallery continued its tradition of exhibiting the best of the old alongside the best of the new. In November *The Sensuous and the Sacred: Chola Bronzes from South India* presented spectacular works of Indian sculptural art cast more than a thousand years ago, in the first exhibition in the United States devoted solely to the art of the Chola bronze. Another aspect of Indian culture was featured in March, when *Auto•Focus: Raghubir Singh's Way into India* went on display. This dazzling collection of photographs brought audiences the colors and the sights of contemporary India through Singh's inventive use of the fabled Indian Ambassador car.

In spring 2003 the Sackler presented *Isamu Noguchi and Modern Japanese Ceramics*. This first major museum presentation of Noguchi's ceramics brought together thirty-eight of his works with thirty-six works by nine leading Japanese artists.

The year ended with the opening of two new exhibitions, *Perspectives: Yayoi Kusama* and *Love and Yearning: Mystical and Moral Themes in Persian Poetry and Painting*, each dealing with the theme of love. Kusama's two pieces inaugurated the Sackler pavilion's five-year Perspectives program of contemporary installations. *Dots Obsession* featured six enormous balloons and scores of red polka-dots, while *Infinity Mirrored Room Love Forever* featured a mirrored box that revealed a kaleidoscopic vision of balls and light. *Love and Yearning*, on the other hand, displayed twenty-six of the finest illustrated manuscripts relating to classical Persian lyrical poetry. The exhibition space featured a computer interactive that allowed visitors to closely examine a sixteenth-century royal Persian manuscript.

#### SPECIAL EXHIBITIONS, LONG-TERM LOANS(\*), AND CHANGING THEMATIC SELECTIONS(\*\*)

SACREO SITES: SILK ROAO PHOTOGRAPHS BY KENRO IZU

THROUGH JANUARY 5, 2003

MASTERFUL ILLUSIONS: JAPANESE PRINTS FROM THE ANNE VAN BIEMA COLLECTION

THROUGH JANUARY 19, 2003

YEAR OF THE HORSE\*\*

THROUGH EEBRUARY 25, 2003

THE SENSUOUS AND THE SACREO: CHOLA BRONZES FROM SOUTH INDIA NOVEMBER 10, 2002–MARCH 9, 2003

THE WORLO AT OUR FEET: A SELECTION OF CARPETS FROM THE CORCORAN GALLERY OF ART APRIL 5-JULY 6, 2003

AFTER THE MADNESS: THE SECULAR LIFE, ART, ANO IMITATION OF BAOA SHANREN (1626-170S)

FEBRUARY 15-JULY 27, 2003

AUTO•FOCUS: RAGHUBIR SINGH'S WAY INTO INOIA

MARCH 8-AUGUST 10, 2003

FOREVER AMBY

(Ambassador car with Auto\*Focus: Raghubir Singh's Way into India)
MARCH 8-AUGUST 18, 2003

ISAMU NOGUCHI AND MODERN JAPANESE CERAMICS

MAY 3-SEPTEMBER 7, 2003

THE ARTS OF CHINA\*\*

(select objects on loan)

OCTOBER 20, 2002-APRIL 20, 2003

MAY 3-NOVEMBER 30, 2003

LOVE AND YEARNING: MYSTICAL AND MORAL THEMES IN PERSIAN POETRY AND PAINTING

AUGUST 30, 2003-EEBRUARY 22, 2004

PERSPECTIVES: YAYOI KUSAMA

AUGUST 30, 2003-MARCH 21, 2004

JAPANESE PAINTING\*

(highlights from the collection and important loans)
LONG-TERM

CONTEMPORARY JAPANESE CERAMICS\*\*
LONG-TERM

FOUNTAINS OF LIGHT: ISLAMIC METALWORK FROM THE NUHAD ES-SAIO COLLECTION\*

LONG-TERM

LUXURY ARTS OF THE SILK ROUTE EMPIRES\*\* LONG-TERM

METALWORK AND CERAMICS FROM ANCIENT IRAN\*\* LONG-TERM

SCULPTURE OF SOUTH AND SOUTHEAST ASIA\* LONG-TERM

#### Freer Gallery of Art

The Freer exhibitions in 2003 ranged from Chinese painting and calligraphy, to the Japanese tea ceremony, to prints, pastels, and etchings by American artist James McNeill Whistler.

December brought two exhibitions that examined the Japanese concept of "the floating world": The Floating World Revealed: Ukiyo-e Paintings and Prints and Tea in the Floating World. These were followed in the summer by two complementary shows: Tales and Legends in Japanese Art and Tea Utensils under Wraps. The former showed enduring and familiar tales based on court literature, poetry, religious teachings, and historical events, while the latter displayed decorative and inventive storage solutions for valuable works of art.

Spring featured the opening of In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Bequest of Wang Fangyu and Sum Wai-thirty-three works by one of the most renowned and influential individualist Chinese painters and calligraphers of the early Qing dynasty, from a recent bequest to the Freer by one of the most prominent modern Bada Shanren scholars.

In addition, the museum's ongoing exhibition of James McNeill Whistler's works on paper continued with the opening of two shows that illustrated the artist's development as he created masterworks in two different European cities. Whistler in Venice: The Pastels showed the artist avoiding Venice's tourist spots, preferring instead to examine the underside of the city and capture less familiar scenes of fragile beauty. In Whister's Greatest Etchings: The 1889 Amsterdam Set, the museum exhibited what many print collectors and historians feel are among the greatest etchings ever made.

#### EXHIBITIONS AND CHANGING THEMATIC SELECTIONS(†)

THE POTTER'S BRUSH: THE KENZAN STYLE IN JAPANESE CERAMICS

THROUGH OCTOBER 27, 2002

MORE THAN FLOWERS: SOURCES OF TRADITION IN JAPANESE PAINTING†

THROUGH NOVEMBER 24, 2002

WHISTLER'S NUDES†

THROUGH JANUARY 5, 2003

PALACES AND PAVILIONS: GRAND ARCHITECTURE IN CHINESE PAINTING†

THROUGH MARCH 30, 2003

THE FLOATING WORLD REVEALED: UKIYO-E PAINTINGS AND PRINTS†

DECEMBER 7, 2002-MAY 26, 2003

TEA IN THE FLOATING WORLD† DECEMBER 7, 2002-MAY 26, 2003

WHISTLER IN VENICE: THE PASTELS+

JANUARY 18-JUNE 15, 2003

SOUTH ASIAN SCULPTURE†

THROUGH AUGUST 17, 2003

CHINESE BUDDHIST SCULPTURE IN A NEW LIGHT

THROUGH SEPTEMBER 7, 2003

IN PURSUIT OF HEAVENLY HARMONY: PAINTINGS AND CALLIGRAPHY BY BADA SHANREN FROM THE BEQUEST OF WANG FANGYU AND SUM WAI

APRIL 26-OCTOBER 19, 2003

ARTS OF THE ISLAMIC WORLD†

THROUGH MAY 11, 2003 MAY 24-DECEMBER 21, 2003

TALES AND LEGENDS IN JAPANESE ART

JUNE 21, 2003-JANUARY 4, 2004

TEA UTENSILS UNDER WRAPS JUNE 21, 2003-JANUARY 4, 2004

WHISTLER'S GREATEST ETCHINGS: THE 1889 AMSTERDAM SET†

JUNE 28, 2003-FEBRUARY 1, 2004

ANCIENT CHINESE ART†

LONG-TERM

ART FOR ART'S SAKE† LONG-TERM

BUDDHIST ART†

NEW PAPER SELECTIONS THROUGH MARCH 2; MARCH 8-OCTOBER 5, 2003

LONG-TERM

JAMES MCNEILL WHISTLER†

LONG-TERM

JAPANESE SCREENS†

LONG-TERM

KOREAN CERAMICS† LONG-TERM

THE PEACOCK ROOM

LONG-TERM

LONG-TERM

THE RELIGIOUS ART OF JAPAN† OPENED DECEMBER 21, 2002 LONG-TERM

SHADES OF GREEN AND BLUE: CHINESE CELADON CERAMICS†

CHARLES LANG FREER AND EGYPT†

## Education, Public Programs, and Resources

Fiscal year 2003 was a busy year for the Education Department—the Public Programs team alone presented more than one hundred and ten dance, music, and film programs. With support from the Grable Foundation and the Smithsonian Women's Committee, the museum was able to expand significantly the range and volume of programs designed specifically to support exhibitions. The Silk Road Storytellers utilized community resources to present new perspectives on Asian art and culture, and in its sixth year of operation, the galleries' popular family program, ImaginAsia, provided participants of all ages with different encounters with the museum's collections and exhibitions. In addition, the department conducted programs to involve people from the Indian community in the D.C. area. The community outreach program consisted of three components: the Teen-Research Project, the Teen-Guide Project, and community performances.

In addition, the Freeman Foundation's continued support of the museum's programs for schools and teachers provided an opportunity to further refine the multiple-visit program for D.C. public schools and to publish the third in a series of six new curriculum guides based on the museum's permanent collection. These guides not only support the work of teachers introducing Asia to their students, but they also act as important resources for the docents as they present tours to school and adult groups.

### Tours

The museum served more than thirteen thousand visitors with enriching tours of the collections and exhibitions. The docent team presented 357 reserved tours, serving 3,806 students and 3,672 adults, and it presented 1,135 walk-in tours, serving 5,568 adults and 386 students. The content of these tours included the museum's regular offerings as well as specialized tours in conjunction with temporary exhibitions and a number of unique programs for schools, including the multiple-visit program for D.C. public schools: Art Makers, World Shapers; and Hands-On Tuesdays.

## Docents

In addition to the general exhibition training for the docents, the Education Department collaborated with associate curator Joseph Chang to devise and implement a series on Chinese art. Each of the following scholars presented a lecture in the Meyer Auditorium on an area of expertise: Robert E. Harrist Jr., the Jane and Leopold Swergold Professor of Chinese Art and the director of art humanities at Columbia University; Qianshen Bai, assistant professor of Asian art history at Boston University; Richard Kent, associate professor in the departments of Asian Studies and Art and Art History at Franklin and Marshall College; and Britta Erickson, independent curator.

### School and Teacher Programs

### Hands-On Tuesdays

Hands-On Tuesdays school tours are a collaboration of docent teaching and ImaginAsia hands-on art projects offered during the academic year. This program was fully booked during the 2002–3 school year, serving over eight hundred students from the D.C. metropolitan area. Tours and related hands-on art projects were developed for China, Japan, Islam, and South Asia.

## Art Makers, World Shapers

With the Hirshhorn Museum and Sculpture Garden and the National Museum of African Art, and in collaboration with the D.C. Arts and Humanities Education Collaborative, the Education Department hosted special tours each month for fifth-through eighth-graders from D.C. public schools. These tours focused on the role of the artist in society.

# Multiple-Visit Program with D.C. Public Schools

The museum's Multiple-Visit
Program for D.C. public schools
included three in-class artist
presentations followed by a tour
at the museum. In its third year,
the program provided over one
hundred presentations and museum
tours for fourth- though sixthgraders in the District. The museum
established partnerships with
seventeen classes in five schools,

serving over four hundred children. All artist presentations and gallery experiences were framed using the theme of "thoughtful choice," which allowed artists, docents, teachers, and students to consider the choices artists make in the creation of an artwork; the time, training, and discipline required to master an art form; and general principles of mindfulness and thoughtful living illustrated by artistic practice and artworks in the galleries. This program was made possible by generous support from the Freeman Foundation.

# Teacher Newsletter and Curriculum Guides

Made possible by a generous grant from the Smithsonian Women's Committee, the spring 2003 issue of Asian Art Connections: Resources for Educators, the museum's semiannual newsletter for teachers, focused on the ancient Silk Road and included an audio CD of stories by the Silk Road Storytellers, a poster-sized map, and special "art cards" featuring works of art from the museum's collections. The fall 2003 issue presented important information about Himalayas: An Aesthetic Adventure and included the newsletter's first four-color center spread.

The Art and Archaeology of Ancient China, the third in a series of curriculum guides to the permanent collection, was published in August. This resource for teachers provided background information about ancient China and included resource lists, reference information, 8"x 10" reproductions of objects, lesson plans with examples of student work, and a CD-ROM that introduced students to the clothing, writing, food, industry, and transportation of ancient China. This publication was made possible by generous support from the Freeman Foundation.

# ImaginAsia Family and Community Programs

#### ImaginAsia Family Program

ImaginAsia produced eight new activity books for families to explore special exhibitions and the permanent collection. Special-exhibitions activity books included Masterful Illusions, Garlands for the Gods, Playful Clay, and King of the Road. Permanent-collection activity books included Year of the Sheep, The Adventures of Freer, Japanese Screens, and Bada Shanren. Over nine thousand individuals used ImaginAsia activity books, available at the visitor information and Associates' reception center (VIARC) desks in the Freer and Sackler, to explore the museum's collection. Five thousand participants explored exhibitions and took part in handson workshops in the ImaginAsia classroom. As part of ImaginAsia's outreach program, classical South Asian dance classes and demonstrations reached over nine hundred participants in D.C. schools, at George Mason University, and at the Durga Temple in Virginia. Special reserved sessions were prepared for specialneeds groups, including Teaching Our Way, and groups serving disadvantaged children, including the National Capital Area YWCA summer camp program.

### Silk Road Stories

The Freer/Sackler Silk Road Storytellers, a group of volunteers with cultural ties to various places along the ancient Silk Road, continued to perform a range of folk tales, personal memories, and epic adventures on selected weekends in the galleries. Seven performances served 350 visitors over the course of the year.

# Chola Community Outreach Programs

Nine teenagers were engaged through Sri Siva Temple in Greenbelt, Md., to research American Hindu practices related to *The Sensuous* and the Sacred. As a result of this

research, the labels "Contemporary Hindu Voices" informed visitors about the traditions associated with ancient Hindu bronzes that are still in use. Fifteen teenagers were trained and gave fifty-two special tours of the exhibition. Music and dance performances augmented the tours on three weekends.

#### Dancing across Cultures

Dancing across Cultures, held May 2-3 in celebration of Asian Pacific American Heritage Month, highlighted immigrant artists' experiences encountering. maintaining, and transforming arts and cultural traditions. Reaching an audience of 850, the festival featured dancers, musicians, and storytellers from Japan, China, Cambodia, Singapore, Bangladesh, India. Pakistan, and the United States. Prachi Dalal performed kathak dance, Zuleikha held a workshop-demonstration on The Body as Traveler, the Cambodian Classics Ensemble performed stories from the Khmer court repertoire, and Tomie Hahn and Curtis Bahn created a unique event starring Pikapika, their performance character. The program concluded with a panel discussion on travel, immigration, and assimilation with the artists and scholars.

## **Exhibitions-Related Programs**

Masterful Illusions: Japanese Prints from the Anne van Biema Collection

An Introduction to Japanese Woodblock Prints Roger Keyes OCTOBER 5, 2002

Woodblock-Printing Demonstrations by Keiji Shinohara

OCTOBER 5 AND 6; DECEMBER 7 AND 8, 2002

Kabuki on Film Series THROUGH OCTOBER 11, 2002

A Closer Look at Japanese Woodblock Prints Roger Keves OCTOBER 5, 2002

Looking Back at Early Ukiyo-e Timothy Clark OCTOBER 24, 2002

The Art of Creating Celebrity: Osaka Kabuki Actor Prints C. Andrew Gerstle NOVEMBER 6, 2002

The Sensuous and the Sacred: Chola Bronzes from South India

Malavika Sarukkai: Bharata-Natyam Dance

NOVEMBER 8-10, 2002

Chola Community Outreach Programs NOVEMBER 10, 2002-MARCH 9, 2003

Surabhi Shah: Stories of the Chola Bronzes DECEMBER 29, 2002; FEBRUARY 9, 2003

Mudra Dance Ensemble FEBRUARY 2, 2003

Songs of Ancient India: Charumathi Ramachandran

MARCH 2, 2003 Presented in cooperation with the Sri Umayalpuram K. Sivaraman School of Mridangam

Auto•Focus: Raghubir Singh's Way into India

Auto•Focus 2003 Spring Break Photo Contest

MARCH 8-AUGUST 10, 2003

Isamu Noguchi and Modern Japanese Ceramics

Moving Across Cultures: Lecture and Forum

MAY 4 2003 Cosponsored with the Smithsonian Asian Pacific American Program

Bold Blossoms: Experimental Flower Arrangements with Cheyenne Kim MAY 5-SEPTEMBER 5, 2003

Crawling through Mud: Gallery Talks by Ceramic Artists MAY 8-SEPTEMBER 4, 2003

Wild Flowers: Contemporary Japanese Flower Arrangement JUNE 7-JULY 26, 2003

The Lives of Shirley Yamaguchi Film Series

JUNE 14-20, 2003

Love and Yearning: Mystical and Moral Themes in Persian Poetry and Painting

Peabody Trio: Elizabeth Mansfield, spoken Word

SEPTEMBER 10, 2003

Manoochehr Sadeghi, Santur SEPTEMBER 20, 2003

#### Bill and Mary Meyer **Concert Series**

This series has been established in memory of Dr. Eugene Meyer III and Mary Adelaide Bradley Meyer. It is generously supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, the Bill and Mary Meyer Concert Series Endowment, and numerous private donors.

Shanghai Quartet OCTOBER 10, 2002

Musicians from Marlboro I NOVEMBER 13, 2002

Takács Quartet JANUARY 28, 2003

Musicians from Marlboro II APRIL 9, 2003

Miami String Quartet APRIL 29, 2003

Musicians from Marlboro III MAY 5, 2003

Andrew Kohji Taylor, violin; Timothy Bozarth, piano JUNE 3, 2003

Peabody Trio: Elizabeth Mansfield, spoken word SEPTEMBER 10, 2003

Asian and Asian American Music and Dance Programs

Anouar Brahem Trio OCTOBER 4, 2002

Malavika Sarukkai: Bharata-Natyam Dance NOVEMBER 8-10, 2002

Susie Ibarra Trio **DECEMBER 13, 2002** Cosponsored with the Smithsonian Asian Pacific American Program

Sufi Music from Pakistan: Niazi Brothers JANUARY 11, 2003

Mudra Dance Ensemble FEBRUARY 2, 2003

Songs of Ancient India: Charumathi Ramachandran

MARCH 2, 2003 Presented in cooperation with the Sri Umayalpuram K. Sivaraman School of Mridangam

New Music for Kotos: Keiko Nosaka and Mizuyo Komiya FEBRUARY 13, 2003

New Japanese Puppetry: Hiroshi Hori

MARCH 6, 2003 Cosponsored with the Japan Information and Culture Center, Embassy of Japan, and the Japan Foundation

Dance and Music of the Harvest: Dai Dengaku

MARCH 23, 2003 Presented in conjunction with the 2003 National Cherry Blossom Festival

The Magic of Kimono: Shizumi Manales and Friends MARCH 23, 2003

Recent Japanese Chamber Music: RUCKUS Ensemble

APRIL 6, 2003 Presented in conjunction with the University of Maryland-Baltimore County conference Music of Japan Today 2003

Anthony Brown's Asian American Orchestra

APRIL 13, 2003 Presented in collaboration with the Smithsonian Jazz Masterworks Orchestra, the National Museum of American History, and the Smithsonian Asian Pacific American Program

Krishna Mohan Bhatt, sitar; Anindo Chatterjee, tabla MAY 30, 2003

Indonesian Youth and Children's Choir JULY 10, 2003 Presented in cooperation with the In Series

Vocal Music of North India: Subhashish Mukherjee

JULY 24, 2003 Supported by the Bajaj Family Foundation and the Indian Music and Performing Arts Center

Dances of Celebration: Folk Traditions from India JULY 31, 2003

Persian Fusions: Axiom of Choice AUGUST 14, 2003

The Legacy of Munir Bashir: Omar Bashir, 'ud

SEPTEMBER 14, 2003

Manoochehr Sadeghi, santur; Mehrdad Arabifard, tombak; Greg Elliz, udu **SEPTEMBER 20, 2003** 

Films

KABUKI ON FILM

(continued from September 2002) Presented in conjunction with Masterful Illusions: Japanese Prints from the Anne van Biema Collection

Sharaku

(1995, directed by Masahiro Shinoda) OCTOBER 6, 2002

Floating Weeds

(1959, directed by Yasujiro Ozu) OCTOBER 11, 2002

CROSSING BORDERS: FIVE RECENT FILMS FROM KOREA

Copresented with the Embassy of Korea and George Washington University in conjunction with Text and Context of Korean Cinema, a colloquium at George Washington University

Joint Security Area (2000, directed by Park Chan-wook)

OCTOBER 18, 2002

Nowhere to Hide

(1999, directed by Lee Myung-se) OCTOBER 20, 2002

Kazoku Cinema

(1998, directed by Park Chul-soo) OCTOBER 25, 2002 Guests: Yang Sung-chul, Ambassador of Korea; Hyangsoon Yi, assistant professor of comparative literature, University of Georgia; Peter Yoonsuk Paik, professor, University of Wisconsin at Milwaukee; Park Chul-soo

Farewell, My Darling

(1996, directed by Park Chul-soo)
OCTOBER 26, 2002
Guests: Hyangsoon Yi, assistant professor of comparative literature, University of Georgia: Peter Yoonsuk Pail

versity of Georgia; Peter Yoonsuk Paik, professor, University of Wisconsin at Milwaukee; Park Chul-soo, director

Chunhyang

(2000, directed by Im Kwon-taek) OCTOBER 27, 2002

D.C. ASIAN PACIFIC

AMERICAN FILM FESTIVAL

Presented jointly at the Freer Gallery of Art and the Hirshhorn Museum and Sculpture Garden, and cosponsored with the Smithsonian Program for Asian Pacific American Studies

Another Journey

(2001, directed by Ushma Parikh) OCTOBER 12, 2002

Barrier Device

(2002, directed by Grace Lee) OCTOBER 12, 2002

Driving Lessons

(2002, directed by Susan Chiu) OCTOBER 12, 2002

A True Story about Love

(2001, directed by Melissa Kyu-Jung Lee) OCTOBER 12, 2002

Guileless Guile

(1999, directed by Wil Lin)
OCTOBER 12, 2002

A Box of Cookies

(2001, directed by Lito Torres) OCTOBER 12. 2002

Pedro + Tony?

(2002, directed by Don Thomas) OCTOBER 12, 2002

A Haunting

(2001, directed by Fredeswinda Z. Santos)

OCTOBER 12, 2002

Spent

(2001, directed by Wil Lin) OCTOBER 12, 2002

For Straights Only

(2002, directed by Vismita Gupta-Smith)
OCTOBER 12, 2002

Vision Test

(2001, directed by Wes Kim) OCTOBER 13, 2002

Shirts and Skins

(2001, directed by S. Casper Wong)
OCTOBER 13, 2002

After

(2001, directed by Ambika Samarthya) OCTOBER 13, 2002

Take a Look: NYC Chinatown Post 9.11 (2001, directed by Kevin Lee) OCTOBER 13, 2002

Life or Liberty

(2001, directed by Konrad Aderer)
OCTOBER 13, 2002

The Ruti Eaters

(2002, directed by Shireen Pasha) OCTOBER 13, 2002

Afterlife

(2001, directed by James Espinas, Karen Aqua, and Dinorah DeJesus Rodriguez) OCTOBER 13, 2002

Toyo Miyake: Infinite Shades of Gray (2002, directed by Robert A. Nakamura) OCTOBER 13, 2002

Daughters of the Cloth

(2001, directed by Seung-Hyun Yoo) OCTOBER 13, 2002

Daughter from Danang

(2001, directed by Gail Dolgin, Vicente Franco)
OCTOBER 19, 2002

Birju

(2002, directed by Heeraz Marfatia) OCTOBER 19, 2002

Green Dragon

(2000, directed by Timothy Linh Bui) OCTOBER 19, 2002 Guest: Timothy Linh Bui

MUHAMMAD: LEGACY OF A PROPHET

Copresented with Unity Productions Foundation

Muhammad: Legacy of a Prophet (2002, directed by Michael Wolfe, excerpts) NOVEMBER 14, 2002 Guests: Alexander Kronemer,

producer; Michael Wolfe

That Is Life
(2002, directed by Pirooz Kalantari)

Cosponsored by the ILEX Foundation

MEET THE FILMMAKERS: TWO NEW

DOCUMENTARIES FROM IRAN

NOVEMBER 21, 2002 Guest: Pirooz Kalantari

Women Like Us

(2001, directed by Persheng Vaziri) NOVEMBER 21, 2002 Guest: Persheng Vaziri

DISCOVERIES 2002

Silence . . . We're Rolling

(2001, directed by Youssef Chahine) NOVEMBER 15, 2002 Cosponsored by the Embassy of Egypt

Asoka

(2001, directed by Santosh Sivan) NOVEMBER 17, 2002

Butterfly Smile

(2001, directed by He Jianjun) NOVEMBER 22, 2002

Mysterious Object at Noon

(2001, directed by Apichatpong Weerasethakul) NOVEMBER 24, 2002

ABC Africa

(2001, directed by Abbas Kiarostami)
DECEMBER 6, 2002
Copresented with the National
Museum of African Art

Pistol Opera

DECEMBER 15, 2002

(2001, directed by Seijun Suzuki) DECEMBER 7, 2002

The Happiness of the Katakuris
(2001, directed by Takashi Miike)

THE HIDDEN HALF:
IRANIAN WOMEN DIRECTORS

Presented jointly by the Freer and the National Museum of Women in the Arts, and cosponsored by the ILEX Foundation and the Else Sackler Foundation in memory and honor of Mrs. Else Sackler

Daughters of the Sun

(2001, directed by Maryam Shahriar) JANUARY 17 AND 19, 2003 Guest: Maryam Shahriar Women's Prison

(2002, directed by Manijeh Hekmat)
JANUARY 24 AND 26, 2003

A Tajik Woman

(1994, directed by Mehrnaz Saeed-Vafa) FEBRUARY 7, 2003

Pulse, Possessed and Passage

(2001, directed by Shirin Neshat)
FEBRUARY 7, 2003

Red Hair and Itinerant

(2001, directed by Avish Khebrehzadeh) FEBRUARY 7, 2003 Guest: Avish Khebrehzadeh

Blackboards

(2000, directed by Samira Makhmalbaf) FEBRUARY 9, 2003

How Samira Made Blackboards

(2000, directed by Maysam Makhmalbaf) FEBRUARY 9, 2003

The Green Cold

(2001, directed by Nasser Saffarian) FEBRUARY 14, 2003

The Mirror of the Soul

(2002, directed by Nasser Saffarian) FEBRUARY 14, 2003

Under the Skin of the City

(2001, directed by Rakhshan Bani-Etemad) FEBRUARY 21 AND 23, 2003

The Hidden Half

(2001, directed by Tamineh Milani) FEBRUARY 28 AND MARCH 1, 2003

ADOOR GOPALAKRISHNAN: POET LAUREATE OF INDIAN CINEMA

Cosponsored by the Embassy of India, the Kerala Association of Greater Washington, the National Film Archive of India, and the Directorate of Film Festivals, India

The Man of the Story

(1995, directed by Adoor Gopalakrishnan) MARCH 7, 2003

The Servile

(1993, directed by Adoor Gopalakrishnan) MARCH 9, 2003 One's Own Choice

(1972, directed by Adoor Gopalakrishnan) MARCH 28, 2003

Ascent

(1977, directed by Adoor Gopalakrishnan) MARCH 30, 2003

Face to Face

(1984, directed by Adoor Gopalakrishnan) APRIL 11, 2003

Monologue

(1987, directed by Adoor Gopalakrishnan) APRIL 12, 2003

Walls

(1990, directed by Adoor Gopalakrishnan)
APRIL 25, 2003
Guests: Adoor Gopalakrishnan;
Suranjan Ganguly, chair, Film Studies
Program, University of
Colorado-Boulder

The Rat Trap

(1981, directed by Adoor Gopalakrishnan)
APRIL 26, 2003
Guests: Adoor Gopalakrishnan;
Suranjan Ganguly, chair, Film Studies
Program, University of
Colorado–Boulder

Shadow Kill

(2002, directed by Adoor Gopalakrishnan)
APRIL 27, 2003
Guests: Adoor Gopalakrishnan;
Suranjan Ganguly, chair, Film Studies
Program, University of
Colorado-Boulder

KOREAN AMERICAN CENTENNIAL

Copresented with the Smithsonian Asian Pacific American Program

Better Luck Tomorrow

(2002, directed by Justin Lin) MARCH 13. 2003 Guests: Justin Lin, John Cho, Sung Kang

Panel Discussion: Korean American Filmmakers

APRIL 10, 2003
Panelists: Christine Choy, Greg Pak,
Grace Lee

ENVIRONMENTAL FILM FESTIVAL

Presented in conjunction with the Environmental Film Festival

The Land of the Wandering Souls (2001, directed by Rithy Panh)

Δ2

(2001, directed by Tatsuya Mori) MARCH 16, 2003

ANIME MARATHON

MARCH 14, 2003

Copresented with the National Cherry Blossom Festival and cosponsored by Otakorp, Inc.

Catnapped

(1995, directed by Takashi Nakamura) MARCH 29, 2003

Metropolis

(2001, directed by Rin Taro) MARCH 29, 2003

Escaflowne

(2000, directed by Kazuki Akane) MARCH 29, 2003

Spirited Away

(2001, directed by Hayao Miyazake) MARCH 29. 2003

THE LIVES OF SHIRLEY YAMAGUCHI

Presented in conjunction with the exhibition Isamu Noguchi and Modern Japanese Ceramics

Madame White Snake

(1956, directed by Shirou Toyota) MAY 16, 2003

Escape at Dawn

(1950, directed by Senkichi Taniguchi) MAY 18, 2003

China Nights

(1940, directed by Osamu Fushimizu) JUNE 14. 2003

Japanese War Bride

(1952, directed by King Vidor) JUNE 15. 2003

House of Bamboo

(1950, directed by Samuel Fuller)
JUNE 20, 2003

**BOLLYWOOD ACTION!** 

Organized in cooperation with Lalitha Gopalan

Company

(2002, directed by Ram Gopal Varma) JUNE 22, 2003 Guest: Lalitha Gopalan, professor, Georgetown University

A Peck on the Cheek

(2002, directed by Mani Ratnam)
JUNE 27, 2003

Don't Take It to Heart

(2000, directed by Hansal Mehta)'
JUNE 29, 2003

MADE IN HONG KONG

Cosponsored by the Hong Kong Economic and Trade Office

Fighting for Love

(2001, directed by Joe Ma)
JULY 8, 2003

Visible Secret

(2001, directed by Ann Hui) JULY 11 AND 17, 2003

Love on a Diet

(2001, directed by Johnny To and Wai Ka-fai) JULY 13 AND AUGUST 14, 2003

July Rhapsody

(2002, directed by Ann Hui) JULY 18 AND 20, 2003

The Bride with White Hair

(1993, directed by Ronnie Yu) JULY 18 AND AUGUST 21, 2003

Love Undercover

(2002, directed by Joe Ma) JULY 25 AND 27, 2003

Tempting Heart

(1999, directed by Sylvia Chang) AUGUST 1 AND 10, 2003

Fulltime Killer

(2001, directed by Johnny To and Wai Ka-fai) AUGUST 1 AND 8, 2003

Just One Look

(2001, directed by Riley Yip) AUGUST 8 AND 15, 2003 Days of Being Wild

(1991, directed by Wong Kar-wai) AUGUST 15 AND 17, 2003

THE CINEMA OF CENTRAL ASIA Copresented with the National

Gallery of Art

Tenderness

(1967, directed by Elyer Ishmukhamedov) SEPTEMBER 7, 2003

The Daughter-in-Law

(1972, directed by Khodjakuli Narliev) SEPTEMBER 12, 2003

July

(1988, directed by Darezhan Omirbaev) SEPTEMBER 14, 2003

Kaira

(1991, directed by Darezhan Omirbaev) SEPTEMBER 14, 2003

The Fierce One

(1973, directed by Tolomush Okeev) SEPTEMBER 26, 2003

Takhir and Zukhra

(1945, directed by Nabi Ganiev) SEPTEMBER 28, 2003

Lectures and Symposia

GALLERY TALKS BY MEMBERS OF THE STAFF

"Masterful Illusions: Japanese Prints from the Anne van Biema Collection"

OCTOBER 8, 2002 Ann Yonemura

Stephen Allee

"The Sensuous and the Sacred: Chola Bronzes from South India" NOVEMBER 12, 2002 Debra Diamond

"Palaces and Pavilions: Grand Architecture in Chinese Painting DECEMBER 10, 2002

"Fountains of Light: Islamic Metalwork from the Nuhad Es-Said Collection" JANUARY 14, 2003 Massumeh Farhad "Whistler in Venice: The Pastels" FEBRUARY 11, 2003

Kenneth John Myers
"Auto•Focus:
Raghubir Singh's Way into India"

MARCH 11, 2003 Debra Diamond

"The Floating World Revealed: Ukiyo-e Paintings and Prints" APRIL 8, 2003

"After the Madness: The Secular Life, Art, and Imitation of Bada Shanren"

JUNE 10, 2003 Joseph Chang

Ann Yonemura

"Isamu Noguchi and Modern Japanese Ceramics" JULY 18 AND 17, 2003

Louise Cort
"Whistler's Greatest Etchings:

The 1889 Amsterdam Set" AUGUST 12, 2003 Kenneth John Myers

"Perspectives: Yayoi Kusama" SEPTEMBER 9, 2003 Debra Diamond

GUEST LECTURES

"Introduction to Japanese Woodblock Prints"

OCTOBER 5. 2002 Roger Keyes, Center for the Study of Japanese Prints

"Tradition and Innovation in Japanese Woodblock Prints" OCTOBER 6, 2002

Keiji Shinohara, Wesleyan University

"Looking Back at Early Ukiyo-e" OCTOBER 24, 2002 Timothy Clark, British Museum

"The Art of Creating Celebrity: Osaka Kabuki Actor Prints"

NOVEMBER 6, 2002 Andrew Gerstle, University of London

"Lost and Found Bronzes: Ritual Burials, Lucky Finds, and the Art Market" DECEMBER 5, 2002 Richard Davis, Bard College "Chikamatsu, the Great Japanese Dramatist"

JANUARY 12, 2003 Donald Keene, Columbia University

"Ancient Japanese Musical Theaters"
MARCH 23, 2003
Nomura Mannojo, National
Living Treasure

"Isamu Noguchi: Sculpture as a Medium in Asian American Identity"

MAY 4, 2003

MAY 4, 2003 Bert Winther-Tamaki, University of California–Irvine

"Glazes for the Chinese Court: Ru, Guan, and Ge from an Archeological Perspective" John A. Pope Memorial Lecture

MAY 13, 2003 Wang Qing-zheng, Shanghai Museum

"Starting Over in Postwar Japan" MAY 20, 2003 John W. Dower, Massachusetts

Institute of Technology

"Blame it on Irwin Panofsky"

JUNE 5. 2003

Thomas Sokolowski,

Andy Warhol Museum

SYMPOSIA

The Sensuous and the Sacred: Chola Bronzes from South India MARCH 8, 2003

Windows on the Cultural Heritage of Yemen SEPTEMBER 5-6, 2003

The Pictorial Arts of Asia: The Impact of Research Using Scientific Methods SEPTEMBER 20–21, 2003

## Gallery Shop Programs

With a reputation for outstanding selection and customer service, the gallery shops continued to live up to the title of Best Smithsonian Shop, awarded to the Freer & Sackler shops by the Washington Post. The shops maintained a strong presence on and off the Mall, participating in a number of off-site sales events throughout the Washington area. E-commerce continued to increase as more items were added to the shops' website. Shop-sponsored author events once again flourished, and, as in recent years, the shops continued to assist a retail operation in India while continuing participation in a World Bank-sponsored project to improve the economic situation of Indian craftspeople.

#### THE GALLERY SHOPS SPONSORED THE FOLLOWING EVENTS DURING FISCAL YEAR 2003

#### Meet the Author

Searching for Hassan: A Journey to the Heart of Iran Terence Ward MARCH 20, 2003

White Mughals: Love and Betrayal in Eighteenth-Century India William Dalrymple APRIL 15, 2003

Three Junes
Julia Glass
APRIL 24, 2003

Reading Lolita in Tehran: A Memoir in Books Azar Nafisi MAY 8, 2003

Whistler and His Circle in Venice Kenneth John Myers MAY 17, 2003

Persepolis: The Story of a Childhood Marjane Satrapi MAY 19, 2003

The Great Wave: Gilded Age Misfits, Japanese Eccentrics, and the Opening of Old Japan Christopher Benfey JUNE 10, 2003

A Collector's Journey: Freer and Egypt Ann Gunter JUNE 14, 2003

Funny in Farsi: Growing Up Iranian in America Firoozeh Dumas JULY 17, 2003

Land of Morning Calm: Korean Culture Then and Now John Stickler and Soma Han JULY 27, 2003

#### Asian Book Club

Volunteer Tex Vathing continued to lead this monthly group in their lively discussions of Asian-related fiction featured in the shops.

## Demonstrations

Japanese Gift Wrapping Alison Kaufman NOVEMBER-DECEMBER 2002

### Off-Site Holiday Sales Events

Strathmore Arts Center in Rockville, Maryland NOVEMBER 8-11, 2002

McLean Community Center in McLean, Virginia NOVEMBER 29-DECEMBER 1, 2002

### On-Site Satellite Shop

Attic Sale
DECEMBER 4-8, 2002

## Lectures and Research Programs

#### Lectures by Members of the Staff

Chang, Joseph. "From 'Madness' to Harmony: The Journey of the Prince-Painter Bada Shanren." Chinese Art Colloquium, Seattle Asian Art Museum, Seattle, Wash., MARCH 8, 2003.

——. "In Pursuit of Heavenly Harmony." Montgomery County Public Libraries, Twinbrook Branch, Rockville, Md., APRIL 26, 2003.

Chang, Joseph, Stephen Allee, and Ingrid Larsen. "Highlights of Song and Yuan Painting and Calligraphy in the Freer." Symposium entitled A Heritage of a Thousand Years: Chinese Painting and Calligraphy from the Jin to the Yuan, Shanghai Museum, Shanghai, China, NOVEMBER 29-DECEMBER 1, 2002.

Cort, Louise Allison. "Portrait of a Moment: Collecting Japanese Ceramics in 1972-73." Palmer Museum of Art, Pennsylvania State University, OCTOBER 29, 2002.

Diamond, Debra. "Complex Agency and Subaltern Identities in the Fraser Album." College Art Association Annual Conference, New York, N.Y., FEBRUARY 21, 2003.

Douglas, Janet G. "Recent Research on Archaeological Jade, Stone, and Glass in the Freer and Sackler Galleries." International Congress on Archaeological Science, Nara National Research Institute for Cultural Properties, Nara, Japan, JANUARY 22, 2003.

—. "Recent Research on Early Chinese Jades." Scientific Examination of Art: Modern Techniques in Conservation and Analysis, Arthur M. Sackler Colloquium Series, National Academy of Sciences, Washington, D.C., MARCH 21, 2003.

Farhad, Massumeh. "Persian Art and Architecture in the Safavid Period, 1501–1722." Center for Lifetime Learning, Sarasota, Fla., JANUARY 2003.

——. "Visual Poetry: Paintings and Drawings from Iran." Trinity College Alumni Association, Washington, D.C., MARCH 16, 2003.

——. "The Arts of the Book in Mughal India." Asia Society Asian Art Series, Houston Museum of Fine Arts, Houston, Tex., JUNE 30, 2003.

—. "What Is Islamic Art." National Defense University, Washington, D.C., MAY 2003.

Giaccai, Jennifer. "Chromatographic and Spectroscopic Differentiation of Insect Dyes on East Asian Paintings." Poster presentation. Dyes in History and Archaeology, Avignon, France, OCTOBER 10–12, 2002.

——. "Chromatographic and Spectroscopic Differentiation of Insect Dyes on East Asian Paintings." Eastern Analytical Symposium, Somerset, N.J., NOVEMBER 19, 2002.

——. "Nondestructive Identification of Turquoise Inlay on Chinese Belt Hooks." Poster presentation, with E. D. Tully. American Institute for Conservation Annual Conference, Arlington, Va., JUNE 6-10, 2003.

——. With John Winter. "Chinese Painting Colors, History and Reality." Second Forbes Symposium, Freer Gallery of Art, Washington, D.C., SEPTEMBER 20, 2003.

Gunter, Ann C. "Archaeology in Turkey." Learning in Retirement Institute, George Mason University, Fairfax, Va., NOVEMBER 5, 2002.

——. "Defining Cultural Boundaries in the Eastern Mediterranean." Graduate seminar, Department of Near Eastern Studies, Johns Hopkins University, Baltimore, Md., FALL 2003.

—. "Excavating Samarra and Persepolis: The Archives of Ernst Herzfeld (1879–1948)." Friends of the Freer & Sackler Galleries, Archives, Arthur M. Sackler Gallery, Washington, D.C., SEPTEMBER 13, 2003.

McCarthy, Blythe. "Gilding Methods." For course in materials science of art objects, Johns Hopkins University, Baltimore, Md., APRIL 17, 2003.

—. "Tin in Early Chinese Ceramics." Symposium entitled Microscopy and Microanalysis 2003, San Antonio, Tex., AUGUST 5, 2003

Myers, Kenneth John. "Whistler's Venice Pastels at the Freer." Harvard Club of Washington, Washington, D.C., NOVEMBER 19, 2002.

- —. "New Directions in Whistler Studies." Organizer and chair. College Art Association Annual Meeting, New York, N.Y., FEBRUARY 22, 2003.
- ——. "Whistler's Venice Pastels." The Washington Print Club, Washington, D.C., MARCH 16, 2003.
- ——. "James McNeill Whistler, Life and Works." The Smithsonian Associates, Washington, D.C., MAY 3, 2003.
- ——. "Whistler in Venice." The Smithsonian Associates, Washington, D.C., MAY 3, 2003.
- Stuart, Jan. "Chinese Ritual Portraits." Symposium entitled Building a Collection, Minneapolis Institute of Arts, Minneapolis, Minn., OCTOBER 2, 2002.
- —. "Musings on a Portrait of Qianlong in the Freer of Art Gallery." Symposium entitled *China and the World in the Eighteenth Century*, National Palace Museum, Taipei, Taiwan, DECEMBER 13, 2002.
- ——. "Image as Reality in Wen Zhengming's Garden of the Artless Administrator." Professional workshop. Harvard University Asia Center and Dumbarton Oaks, Boston, Mass., JANUARY 24, 2003.
- —. "Chinese Portraits." Symposium entitled Chinese Commemorative Portraits/Warhol Icons, Andy Warhol Museum, Pittsburgh, Pa., FEBRUARY 1, 2003.
- ——. "Symbolism and Porcelain." Washington Oriental Ceramic Society, Washington, D.C., MARCH 1, 2003.
- ——. "Chinese Portraits: Faces in Life and Death." University of Pennsylvania, Philadelphia, Pa., MARCH 19, 2003.
- ——. "A Curator's View of the Shunzhi Porcelain Exhibition." University of Virginia Art Museum, Charlottesville, Va., MARCH 21, 2003.
- —. "Approaches in Asian Portraiture: Tradition and Transformation." Discussant. Midwest Art History Society Conference, University of Pittsburgh, Pittsburgh, Pa., APRIL 10, 2003.

- Swider, Joseph. "Chinese Ink: Characterization of an East Asian Painting Material." Eastern Analytical Symposium, Somerset, N.J., NOVEMBER 19, 2002.
- Tully, E. D. "Nondestructive Identification of Turquoise Inlay on Chinese Belt Hooks." Poster presentation, with Jennifer Giaccai. American Institute for Conservation Annual Conference, Arlington, Va., JUNE 6–10, 2003.
- Winter, John. Introductory overview lecture. Arthur M. Sackler Colloquium on Scientific Examination of Art: Modern Techniques in Conservation and Analysis, National Academy of Sciences, Washington, D.C., MARCH 20, 2003.
- ----. With Jennifer Giaccai.
  "Chinese Painting Colors, History and Reality." Second Forbes Symposium, Freer Gallery of Art, Washington, D.C., SEPTEMBER 20, 2003.
- Yonemura, Ann. Discussant and moderator. Symposium entitled Textures of Influence: Twentieth-Century Japanese Prints from the University of Maryland, University College, PEPCO Conference Center, Washington, D.C., MARCH 27, 2003.
- —. "Japan After Perry: Views of Yokohama and Meiji Japan." Japan Information and Culture Center, Embassy of Japan, Washington, D.C., APRIL 3, 2003.

## Research Programs

## ONGOING STAFF RESEARCH PROJECTS

- Allee, Stephen. Continuing research, translation, and documentation for comprehensive catalogue of Chinese painting and calligraphy from the Song through Yuan dynasties in the collection of the Freer Gallery of Art, in collaboration with Joseph Chang and Ingrid Larsen.
- Chang, Joseph. Continuing research and documentation for comprehensive catalogue of Chinese painting and calligraphy from the Song through Yuan dynasties in the collection of the Freer Gallery of Art, in collaboration with Stephen Allee and Ingrid Larsen.

- **Chase, Ellen Salzman.** Conservation and technical study of Asian ceramics.
- Cort, Louise Allison. Ongoing research on contemporary earthenware and stoneware production in mainland Southeast Asia (collaborative research project with Leedom Lefferts); the Hauge Collection and the movement and meanings of ceramics in mainland Southeast Asia (exhibit); Chinese black-and-white ceramics (exhibit); the Paul Singer collection; Temple Potters of Puri (book); diary of Morita Kyuemon (book); Kyushu and Kyoto ceramics (Freer permanent collection catalogues).
- Diamond, Debra. "The Cartography of Power" in Festschrift for Robert Skelton (forthcoming): ongoing research on Indian painting and maps, Tibetan divination, and mahasiddha imagery (Rubin Museum of Art, forthcoming exhibition catalogue essay).
- Douglas, Janet G. Chinese jades, including their mineralogy, methods of manufacture, surface treatments, and alteration; technical methods for authentication of stone sculpture; a collaborative project with the National Museum of Cambodia, Phnom Penh, on the characterization of early Cambodian stone sculpture.
- Farhad, Massumeh. Manuscript text for Slaves of the Shah: New Elites of Safavid Iran (forthcoming); research for forthcoming exhibition on the Falnama (Book of divination); research on seventeenth-century Persian painter Ali Quli Jabbedar; contemporary art in Asia.
- Giaccai, Jennifer. Studies of East Asian paintings using scientific methods; characterizing and differentiating insect dyes using HPLC and nondestructive three-dimensional UV-fluorescence measurements; survey of pigments used on Chinese paintings; research of organic red and brown pigments, in collaboration with John Winter.
- Gunter, Ann C. Editing symposium papers for Ernst Herzfeld and the Development of Near Eastern Studies, 1900-1950 (book); Ancient Iranian Ceramics in the Arthur M. Sackler Gallery (book); Late Bronze and Early Iron Age Ceramics from Kinet Höyük, Turkey (book).

- **Jett, Paul.** Ancient metalworking technology in China and West Asia, with an emphasis on gold and gilding.
- Larsen, Ingrid. Continuing research and documentation for comprehensive catalogue of Chinese painting and calligraphy from the Song through Yuan dynasties in the collection of the Freer Gallery of Art, in collaboration with Joseph Chang and Stephen Allee.
- **McCarthy, Blythe.** Technical studies of Asian ceramics; studies on use of tin in Chinese ceramics.
- Myers, Kenneth John. Intellectual history of Freer's collection of American art (book and exhibition); Mr. Whistler's Gallery: Pictures at an 1884 Exhibition (book, to be published by the Freer Gallery of Art, in association with Scala Publishers, Ltd.); Mr. Whistler's Galleries: Avant-Garde in Victorian London (exhibition); Whistler's first Venice set (article); Whistler's nudes (article); landscape painting in the Shawangunk Mountains, Ulster County, New York, 1836-76 (article); Thomas Kelah Wharton's drawings of the David Hosack estate at Hyde Park, New York (article); Thomas Kelah Wharton's 1830-34 journal (book, to be published by Syracuse University Press).
- Norman, Jane. Technical studies and conservation of East Asian lacquer.
- Smith, Martha. Technical study of the prints of James McNeill Whistler (emphasis on materials); study of Islamic paper in the Freer and Sackler collections.
- Stuart, Jan. Investigation into the history of and interrelationship among the arts sponsored by the Ming court, with a focus on imperial porcelain, leading to a Freer exhibition and future publications; continued research on Chinese Buddhist sculpture, including for the Sackler exhibition Return of the Buddha: The Qingzhou Discoveries; continued review of art and artifacts from Paul Singer; service to the field as a member of editorial boards, including for Oriental Art, and the advisory board for the Staten Island, N.Y., Chinese Scholar's Garden.

- Swider, Joseph R. Continued research on the characterization of Chinese Ink using instrumental methods, in collaboration with John Winter; collaboration with the dispersion laboratory at the National Institute of Standards and Technology; research into the use of funori for East Asian conservation, with Martha Smith; developing methods for animal glue media conservation.
- Tully, E. D. Technical study of turquoise-inlaid Chinese bronze belt hooks in the Dr. Paul Singer Collection of Chinese Art of the Arthur M. Sackler Gallery, Smithsonian Institution.
- Winter, John. Studies of East Asian paintings using scientific methods; funded by the Andrew W. Mellon Foundation, research on Chinese ink, in collaboration with Joseph R. Swider; research of organic red and brown pigments, in collaboration with Jennifer Giaccai.
- Yonemura, Ann. Ongoing research on interrelationships among Japanese lacquer, painting, and calligraphy, particularly in the use of gold and silver as an artistic medium, and on arts of the Rimpa school in the Freer (book); research of Japanese narrative paintings.

### FELLOWS RESEARCH PROJECTS

- Ecker, Heather. Smithsonian Postdoctorate HART Fellow. "Between Mahfuz and Maqru': Decoding the Production of Early Abbasid Qur'ans."
- Ingeman, Lara. Smithsonian
  Pre-doctoral Fellow. "Meditations on
  Paintings: Inscriptions on Paintings in
  the Discourse Records of Southern
  Song (1126–1279) Chan Masters";
  "Scholar Meets Cowherd: Images
  and Ideas of Rebirth in Later Chinese
  Painting" (forthcoming article).
- Roberts, Claire Margaret. Smithsonian Pre-doctoral Fellow. "Huang Binhong (1865–1955), Modernity and Twentieth Century Chinese Painting."
- Singh, Karni. Fulbright Fellow. Six-month study of museum practice at the Freer and Sackler, with a focus on curatorial departments and registration processes.

### **Publications**

The Publications Department worked with curators, educators, and staff to edit, design, and produce In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai; Isamu Noguchi and Modern Japanese Ceramics; Scientific Research in the Field of Asian Art: Proceedings of the First Forbes Symposium at the Freer Gallery of Art; and A Collector's Journey: Charles Lang Freer and Egypt. The department created a new high-end art magazine/annual record, Asiatica, under the direction of Dr. Raby and continued to upgrade design in all areas of publications, including the Freer & Sackler calendar of events. Both the calendar and Asiatica were selected for inclusion in the American Institute of Graphic Arts (AIGA) 50 Biennial. The department continued to produce all printed materials for the museum, including newsletters, teacher packets, and other publications for the Education Department; exhibition proposals; programs and materials for public events; advertising and public-relations materials; invitations and collateral; and selected shop products.

Several museum publications were announced as winners in the 2003 American Association of Museums Awards for Excellence competition, including first prize for a press-preview invitation for Auto+Focus, a tie with the Museum of Modern Art for first prize for the special-events brochure, and honorable mentions for the Masterful Illusions catalogue. the 2003 gala invitation, and the Silk Road Metro poster. Isamu Noguchi and Modern Japanese Ceramics won first place in the 2003 Washington Book Publishers Book Design and Effectiveness Awards.

#### Museum Publications

Chang, Joseph, Qianshen Bai, and Stephen D. Allee. In Pursuit of Heavenly Harmony: Paintings and Calligraphy by Bada Shanren from the Estate of Wang Fangyu and Sum Wai. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, in association with Weatherhill, Inc., 2003.

Cort, Louise Allison, and Bert Winther-Tamaki. Isamu Noguchi and Modern Japanese Ceramics: A Close Embrace of the Earth. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, in association with University of California Press, 2003.

**Gunter, Ann.** A Collector's Journey: Charles Lang Freer and Egypt. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, 2002.

Jett, Paul, ed., with Janet G.
Douglas, Blythe McCarthy, and
John Winter. Scientific Research in
the Field of Asian Art: Proceedings
of the First Forbes Symposium at
the Freer Gallery of Art. London:
Archetype Publications, in association with the Freer Gallery of Art,
Smithsonian Institution, 2003.

#### Publications by Members of the Staff

Bernstein, J. R., and Blythe McCarthy. "Examination of Gilded Bronze Artifacts Using Nondestructive Eddy Current Techniques." *Proceedings of the Materials Research Society* 712 (2002): 119–27.

Chang, Joseph. "In Memory of Mr. Wang Shiqing." *Shufa Bao* 18 (JUNE 30, 2003).

Chase, Ellen Salzman, and Blythe McCarthy. "Rhapsody in Blue: Kingfisher Feather Ornaments in the Arthur M. Sackler Gallery." Postprints of the AIC Textile Specialty Group 12 (2002): 45–56.

Cort, Louise Allison. "Clay as Content: The Significance of Shigaraki Clay in Japanese Ceramics." La Lettre SFECO, Oriental Ceramic Society of France 6 (2002): 23-30.

——. "Shopping for Pots in Momoyama Japan." In Japanese Tea Culture: Art, History, and Practice, edited by Morgan Pitelka, 61–85. London and New York: Routledge Curzon, 2003.

Cort, Louise Allison, and Leedom Lefferts. "A Preliminary Cultural Geography of Contemporary Village-Based Earthenware Production in Mainland Southeast Asia." In Earthenware in Southeast Asia. edited by John Miksic, 300–310. Singapore: Singapore University Press, 2003.

Diamond, Debra. "The Culture of Landscape." In At First Sight: Photography and the Smithsonian, by Merry A. Foresta. Washington, D.C.: Smithsonian Institution Press,

——. "Exhibiting Chola Bronzes." International Institute for Asian Studies Newsletter (MARCH 15, 2003).

——. "The Politics and Aesthetics of Citation." In *Towards a New Art History: Studies in Indian Art*, edited by Shivaji K. Panikkar, Parul Dave Mukherji, Deeptha Achar. Baroda: University of Baroda Press, 2003.

Douglas, Janet G. "Exploring Issues of Geological Source for Jade Worked by Ancient Chinese Cultures with the Aid of X-ray Fluorescence Spectroscopy." In Scientific Research in the Field of Asian Art, ed. by Paul Jett, 2003.

——. "Recent Research on Archaeological Jade, Stone and Glass in the Freer and Sackler Galleries." In Preprints of the International Congress on Archaeological Science, 3-8. Nara, Japan: Nara National Research Institute for Cultural Properties, 2003.

#### FitzHugh, Elisabeth West.

"Pigments on Japanese Ukiyo-e Paintings in the Freer Gallery of Art." In Scientific Research in the Field of Asian Art, ed. by Paul Jett, 2003.

Gunter, Ann C. "Joseph Lindon Smith at Persepolis, 1935." In A Persian Perspective: Achaemenid Essays in Memory of Heleen Sancisi-Weerdenburg, edited by Wouter Henkelman and Amélie Kuhrt, 51–65. Leiden: NINO Publications, 2003.

Liu, Wei, and Blythe McCarthy.
"Analysis of Cizhou Monochrome
Green Enamels and Lead Glazes
from Guantai Kiln in Northern China,
Song to Jin Dynasty." Proceedings of
the Materials Research Society 712
(2002): 375–82.

Liu, Wei, Blythe McCarthy, and Cheng Yubing. "The Study of Lead Glazes from Cizhou Kiln Site at Guantai." In Proceedings of the 2002 International Symposium on Ancient Ceramics: Its Scientific and Technological Insights, 151–61. Shanghai: Shanghai Institute of Ceramics, 2002.

McCarthy, Blythe, and Ellen Salzman Chase. "Feathers of Blue on a Field of Gold: Chinese Ornament with Kingfisher Feather Cloisonné." In Scientific Research in the Field of Asian Art, ed. by Paul Jett, 2003.

McCarthy, Blythe, Christine
Downie, and Pradeep Mohanty.
"Early Historic Period Ceramic
Smoking Pipes from Budhigarh, in
the Kalahandi District of Orissa,
India." Proceedings of the Materials
Research Society 712 (2002): 401–7.

McCarthy, Blythe, and Liu Wei. "Analysis of Six Vessels Glazed or Enameled in Monochrome Green/Blue." In Proceedings of the 2002 International Symposium on Ancient Ceramics: Its Scientific and Technological Insights, 279–83. Shanghai: Shanghai Institute of Ceramics, 2002.

Myers, Kenneth John. "Whistler and His Circle in Venice: The Freer Gallery of Art Pastels." In Whistler and His Circle in Venice, edited by Eric Denker, 49–56. London: Merrell Publishers, 2003.

Murakami, Ryu, Massaki Sawada, W. T. Chase, and Paul Jett. "A Scientific Study of Identical Bronze Mirrors from Japan." In Scientific Research in the Field of Asian Art, ed. by Paul Jett, 2003.

Smith, Martha. Review of Islamic Paper: A Study of the Ancient Craft, by Helen Loveday. Journal for the American Institute for Conservation 41, no. 1 (2002): 97-98.

Swider, Joseph R., Vince A. Hackley, and John Winter. "Characterization of Chinese Ink in Size and Surface." *Journal of Cultural Heritage* 4. no. 3 (2003): 175–86.

Tully, E. D. "The Conservation of a Circa Third-Century B.C.E. Chinese Bronze Dagger-Axe with Organic Remains." *Postprints of the AIC Textile Specialty Group* 12 (2002): 37–44.

Winter, John, Jennifer Giaccai, and Marco Leona. "East Asian Painting Pigments: Recent Progress and Remaining Problems." In Scientific Research in the Field of Asian Art, ed. by Paul Jett, 2003.

## Library Services

During the 2003 fiscal year, the library completed two major cataloguing projects. The first project was the cataloguing of 177 volumes of early twentieth-century Japanese art auction catalogues donated by the Columbia University East Asia Library. The Freer & Sackler library is now the sole institution owning many of these auction catalogues. The second project was the completion of the cataloguing of the Marks Collection on Whistler, including 373 books, exhibition catalogues, and pamphlets. With the Marks Collection materials, the library now holds one of the world's most significant Whistler collections.

The library acquired a total of 2,439 volumes (excluding journal issues) during the 2003 fiscal year. Of the total, 1,963 volumes were purchased, and 331 were acquired through the gift/exchange program. In addition, as an official U.S. depository, the library received 145 exhibition catalogues from Japan through the Japan Art Catalog Project. The library also added twelve custom-made conservation-quality doors for the rare book section, providing a more secure environment for the special materials.

In July 2003 the Freer and Sackler library completed the transition of its interlibrary loan system from RLG's centralized system, to an ISO ILL-compliant distributed system, ILL Manager.

For the summer 2003 gift/exchange program, the library offered out-of-print copies of both Freer & Sackler publications, including back-issue copies of *Ars Orientalis* and *Ars Islamica*. The library also offered a number of duplicate titles to its gift/exchange partners. As of August 2003, the library had shipped out 287 Freer & Sackler publications and 212 duplicate titles already owned by the library.

### Significant Acquisitions

#### DONATIONS

As part of the Mr. Robert O. Muller Japanese prints bequest, the library received ninety-two bound monographs and thirty-two journal issues, which will be added to the library's rare book collection. The monograph volumes are mostly illustrated with woodblock prints from the Meiji era (1868-1912).

Judge Stephen F. Williams of the U.S. Court of Appeals for the Washington, D.C., Circuit donated an early twentieth-century reproduction of a scroll, entitled *Sansui Chōkan*, by Sesshū (1420–1506). Originally dated 1486, the scroll is in the Mōri Collection in Japan and is registered as a national treasure.

The library received Nihon Bijutsuin Hyakunenshi (Hundred-year history of the Japan Art Institute), 1995-99. This eighteen-volume set is on the history of painting exhibitions organized by the Japan Art Institute, which promoted Western-style painting in Japan for the first time. The title was not for sale and was given to selected institutions.

### PURCHASES

Trade catalogue of Barnard, Bishop & Barnard, Norfolk Iron Works, Norwich, England, nos. 3–7.
Gentleman's Walk, Norwich, England, nos. 93 and 95, Queen Victoria Street, London, England. April 1878. Manufacturer's catalogue for company that produced fireplace equipment used in the Peacock Room.

Sibucongkan. Hong Kong: Chinese University Press, 2002. CD-ROM, 24 discs. Compiled by Chinese scholar and publisher Zhang Yuji from 1919 to 1936, Sibucongkan contains 3,134 volumes of important works pertaining to the five thousand years of Chinese civilization, covering such disciplines as history, astronomy, geography, science and technology, and so forth. It is a supplement to the most

comprehensive work, Sikuquanshu, compiled from 1773 to 1782, a CD-ROM version of which the library had already owned. This purchase was made possible by the generous support of the Ellen Weedon Foundation.

Heber, Reginald. Narrative of a Journey through the Upper Provinces of India, from Calcutta to Bombay, 1824-1825 (with Notes upon Ceylon); An Account of a Journey to Madras and the Southern Provinces, 1826; and Letters Written in India. 2 vols. 4th ed. London: J. Murray, 1829. The book is a narrative of the author's extensive travels, including passages on numerous cities in India and much on their people, customs, religion. The book also includes important descriptions and illustrations of temples, mosques, and other architectural sites.

### LOANS

# An Odyssey in Print: Adventures in Smithsonian Libraries

Smithsonian Institution Libraries Washington, D.C. JULY 2003-JANUARY 2004

Akisato, Ritō. *Miyako rinsen meishō zue* (Famous gardens and scenes of capital). Ōsaka: Ogawa Tazaemon, Kansei 11 [1799].

Andō, Hiroshige, ill. Fusō Meisho zue: 5-hen (Famous views of Japan). Vol. 5. S.I.: s.n, 1842.

## Archives

This year the archives expanded its online research offerings by increasing the number of available electronic catalogue records and introducing online finding aids to its most important collections. Additionally, electronic finding aids are currently available for the Charles Lang Freer Papers, 1876-1931; the Henri Vever Papers, 1854-1942; Antoin Sevruguin Photographs, 1880s-ca. 1910; the Benjamin March Papers, 1923-34; the Yatsuhashi Harumichi Family Papers, 1907-76; the Everett Edward Thompson Papers, 1899-1962; and the Elizabeth Gordon Papers, 1958-87. Archives staff completed a program to itemlevel catalogue and digitally represent the over 600 photographs in the Henry and Nancy Rosin Collection of Early Photographs of Japan, a stunning and historically important collection of 19th- and early-20th century photography. Catalogue records and digital reproductions for each item are available to the public via the Smithsonian Research Information System (SIRIS). Archivists also worked with SIRIS staff to include the Rosin collection records in the SIRIS Image Gallery which presents items in the collection by subject, photographer, or format.

Archives staff engaged in several preservation projects, a central responsibility of the department. The archives contracted an outside vendor to clean and duplicate reels of 16mm film from three important collections. BetaCam SP master copies and VHS access copies were created for footage of 1930s travel in Asia from the Pauline and Myron S. Falk Jr. Papers; a 1930s Chinese dragon boat festival found in the John Hadley Cox Collection; and footage of Persepolis found in the Ernst Herzfeld Papers. The archives also contracted a book conservator to refurbish the binding of the archives' oldest item, an 1803 atlas folio entitled, "Oriental scenery: Hindoo excavations in the mountain of Ellora," by Thomas Daniell.

In preparation for future preservation and access projects, archives staff created digital surrogates for images present in the Impey Family Photograph Albums, the Foreign Missions Library Lantern Slide Collection, the Everett Edward Thompson Papers, and the Seherr-Thoss Photographs. The archives will make these digital reproductions and corresponding cataloguing information available to on-site and remote patrons in the near future.

On November 8, 2002, archives' staff hosted the Grolier Club, America's oldest society for bibliophiles. Attendants viewed a selection of the archives' holdings and shared their knowledge of historical books and printed images. Earlier that day, a film crew from the Tokyo Broadcasting System recorded documents related to noted art historian and collector Ernest Fenellosa (1853-1908).

## Acquisitions

#### AMBASSADOR RICHARD B. PARKER PHOTOGRAPHS

190 black and white prints, two contact sheets, and approximately 450 negatives by Richard B. Parker, Ambassador of the United States to Morocco (ret.) and author of *A Practical Guide to Islamic Monuments in Morocco*, (Baraka Press, 1981.) The images document Islamic monuments in northern Africa and southern Europe. Countries represented include Morocco, Spain, Egypt, Algeria, Lebanon, Syria, and Jordan. Gift of Ambassador Richard B. Parker, 2001.

# CHARLES ISAACS ARCHIVE OF RESEARCH PHOTOGRAPHS OF ASIA

Photographs, ca. 1860s-ca. 1880s, most by British photographer
Samuel Bourne (1834-1912) to document India. Depicted are architectural monuments, city and village views, and picturesque landscapes such as the Great Imambara and Mosque in Lucknow, the quadrangle of the Moti Masjid (Pearl Mosque) in Agra, and the Memorial Well in Kanpur. Gift of Charles Isaacs, 2001.

### CHARLES W. FREER LETTERS

Letters and documents, 1914-17, of Charles W. Freer (b. 1882), the nephew of Charles Lang Freer. Includes three letters written to Charles W. Freer of New Jersey by his uncle and Freer Gallery of Art founder, Charles Lang Freer. Gift of Ella Freer Weisgerber, daughter of Charles W. Freer, 2002.

#### Board

(AS OF SEPTEMBER 30, 2003) Mrs. Hart Fessenden, Chair Mr. Richard M. Danziger, Vice Chair Mr. Jeffery P. Cunard Mrs. Mary Patricia Wilkie Ebrahimi Dr. Robert S. Feinberg Dr. Kurt A. Gitter Mrs. Margaret M. Haldeman Mrs. Richard Helms Mrs. Ann R. Kinney Mr. H. Christopher Luce Mrs. Jill Hornor Ma Mr. Paul G. Marks Ms. Elizabeth E. Meyer Mrs. Constance C. Miller Mrs. Daniel P. Moynihan Mr. Frank H. Pearl Dr. Gursharan Sidhu

HONORARY MEMBER Sir Joseph Hotung

Mr. Paul F. Walter

Ms. Shelby White

Mr. Michael R. Sonnenreich

Professor Elizabeth ten Grotenhuis

Mr. Abolala Soudavar

#### Staff

(AS OF SEPTEMBER 30, 2003)

#### OFFICE OF THE DIRECTOR

Julian Raby, DIRECTOR RoseMaria Henry, SECRETARY TO THE DIRECTOR

#### Strategy and Policy Implementation Marjan Adib, HEAD

#### Exhibitions

Cheryl Sobas, HEAD Alan Francisco, ASSISTANT REGISTRAR FOR EXHIBITIONS Anne Lundsten, EXHIBITIONS ASSISTANT

### **Publications**

Lynne Shaner, HEAD Catherine Lydon, ART DIRECTOR Rachel Faulise, PRODUCTION MANAGER Mariah Keller, SENIOR EDITOR Jennifer Alt, ASSISTANT EDITOR Adina Brosnan-McGee, PUBLICATIONS MANAGEMENT SPECIALIST

## OFFICE OF THE DEPUTY DIRECTOR

Vacant, DEPUTY DIRECTOR Vacant, SECRETARY

#### Collections and Research

James Ulak, HEAD Amy Lewis, SECRETARY

#### Curatorial

Louise Cort, CURATOR FOR CERAMICS Ann Yonemura, SENIOR ASSOCIATE CURATOR FOR JAPANESE ART Tsenti "Joseph" Chang, ASSOCIATE CURATOR FOR CHINESE ART Jan Stuart, ASSOCIATE CURATOR FOR CHINESE ART

Massumeh Farhad, ASSOCIATE CURATOR FOR ISLAMIC ART Ann Gunter, ASSOCIATE CURATOR FOR ANCIENT NEAR EASTERN ART Kenneth John Myers, ASSOCIATE

CURATOR FOR AMERICAN ART Debra Diamond, ASSISTANT CURATOR FOR SOUTH AND SOUTHEAST ASIAN ART

Jane Norman, EXHIBITIONS CONSERVATOR

Stephen Allee, RESEARCH SPECIALIST Angela Jerardi, SECRETARY Weina Tray, SECRETARY Josephine Rodgers, SECRETARY Ingrid Larsen, RESEARCH SPECIALIST Man Chung "Christine" Lee, RESEARCH SPECIALIST John Wang, RESEARCH SPECIALIST Mary Slusser, RESEARCH ASSOCIATE

## Collections Management

**SPECIALIST** 

Bruce Young, HEAD Elizabeth Duley, REGISTRAR, FREER GALLERY SCIENTIST David Pearce, ASSISTANT REGISTRAR FOR COLLECTIONS INFORMATION PAINTING CONSERVATOR Craig "Rocky" Korr, ART HANDLING Jiro Ueda, EAST ASIAN PAINTING **SPECIALIST** CONSERVATOR George Rogers, ART HANDLING SPECIALIST CONSERVATOR Timothy Kirk, ART HANDLING Vacant, EAST ASIAN PAINTING SPECIALIST CONSERVATOR Susan Kitsoulis, ART HANDLING SPECIALIST

Christina Popenfus, ART HANDLING

Rebecca Gregson, ASSOCIATE REGISTRAR FOR EXHIBITIONS

#### Imaging and Photographic Services

Leland "Michael" Bryant, PHOTOGRAPHER Neil Greentree, PHOTOGRAPHER Robert Harrell, PHOTOGRAPHER Mia Vollkommer, DIGITAL IMAGING SPECIALIST

#### Archives

Colleen Hennessey, ARCHIVIST Linda Machado, ARCHIVES SPECIALIST

### Slide Library

David Hogge, HEAD

John Tsantes HEAD

## Rights and Reproductions

Rebecca Barker, RIGHTS AND REPRODUCTIONS COORDINATOR Vacant, RIGHTS AND REPRODUCTIONS ASSISTANT

## Library

Paul Jett, HEAD

Reiko Yoshimura, HEAD LIBRARIAN Kathryn Phillips, ASSISTANT HEAD LIBRARIAN Michael Smith, ASSISTANT LIBRARIAN

Yue Shu, assistant librarian

### Conservation and Scientific Research

Jai Alterman, CONSERVATION TECHNICIAN Ellen Chase, OBJECT CONSERVATOR Martha Smith, PAPER CONSERVATOR John Winter, SENIOR CONSERVATION SCIENTIST Janet Douglas, CONSERVATION SCIENTIST

Blythe McCarthy, CONSERVATION

Andrew Hare, SUPERVISORY EAST ASIAN

Xiangmei Gu, EAST ASIAN PAINTING

Adam Bernard, ASSISTANT EAST ASIAN PAINTING CONSERVATOR

Regina Belard, HIRAYAMA TRAINEE IN JAPANESE PAINTING CONSERVATION Joseph Swider, RESEARCH SCIENTIST Jennifer Giaccai, RESEARCH SCIENTIST Elisabeth West FitzHugh, RESEARCH ASSOCIATE

#### SPECIAL PROJECTS

Patrick Sears, FREER & SACKLER GALLERIES/DIRECTOR OF MUSEUM OPERATIONS, RUBIN MUSEUM OF ART

#### DESIGN AND PRODUCTION

Dennis Kois, HEAD Kathryn Sanders, SECRETARY Richard Skinner, LIGHTING DESIGNER Karen Sasaki, EXHIBITION DESIGNER Nancy Hacskaylo, GRAPHIC DESIGNER Rebecca Doran, GRAPHIC DESIGNER Adrian Fundeneanu, ASSISTANT LIGHTING DESIGNER James Horrocks, PRODUCTION MANAGER Earlene Bond, EXHIBITS PREPARATOR/SILKSCREENER Scott Coleman, CABINETMAKER Cornell Evans, CABINETMAKER John Piper, EXHIBITS PREPARATOR/MOUNTMAKER Roderick "Tony" Sanders, PAINTER

### Web and Interactives

AND FINISHER

John Gordy, HEAD Jacqueline Bullock, WEB PRODUCER Howard Kaplan, WRITER/EDITOR

## EXTERNAL AFFAIRS

Katle Ziglar, DIRECTOR

### Membership and Development

Caroline Bedinger, SPECIAL EVENTS COORDINATOR Frances Carbone, DEVELOPMENT SPECIALIST, INDIVIDUAL GIVING Kirstin Mattson, MAJOR GIFTS OFFICER Anisa Haidary, DEVELOPMENT ASSOCIATE

## Public Affairs and Marketing

Barbara Kram, HEAD Laurena Ortiz, ASSISTANT HEAD Brenda Tabor, PUBLIC AFFAIRS SPECIALIST Irene Nemitsas, PUBLIC AFFAIRS ASSISTANT

### Education

Carson Herrington, HEAD
Maria Isaac-Williams, MANAGEMENT
SUPPORT ASSISTANT

Vacant, MANAGER OF IN-GALLERY INTERPRETATION

Philippa Rappoport, COMMUNITY
OUTREACH SPECIALIST

Joanna Pecore, EDUCATION SPECIALIST (COMMUNITY PROGRAMS)

Cynthia Raso, EDUCATION SPECIALIST (TOUR PROGRAMS)

Elizabeth Benskin, EDUCATION SPECIALIST (SCHOOL AND TEACHER PROGRAMS)

Stephen Eckerd, EDUCATION SPECIALIST (IMAGINASIA)
Li Koo, PUBLIC INFORMATION ASSISTANT

(IMAGINASIA)
Michael Wilpers, PUBLIC PROGRAMS

COORDINATOR

Thomas Vick, PUBLIC PROGRAMS
ASSISTANT

Andrew Finch, AUDIOVISUAL SPECIALIST Herbert Bulluck, ASSISTANT AUDIOVISUAL SPECIALIST

#### FINANCE AND ADMINISTRATION

Domenic Savini, ASSISTANT DIRECTOR

#### Finance

Patricia Adams, FINANCIAL SPECIALIST Andrea Christianson, ACCOUNTING TECHNICIAN Sharron Greene, ACCOUNTING

#### Personnel

TECHNICIAN

Michelle Wright, PROGRAM SUPPORT SPECIALIST

## Reception

Pala Davis, RECEPTIONIST

### Shop

Martin Bernstein, HEAD Peter Musolino, FREER SHOP MANAGER Fred Woods, SACKLER SHOP MANAGER Vicente Umali, ASSISTANT SHOP MANAGER Page Salazar, BUYER Bill Wort, BUYER Cristinia Rodriguez, ACCOUNTING **TECHNICIAN** Sharon Bellinger, LEAD CATEGORY **ASSISTANT** Jean Kniseley, CATEGORY ASSISTANT Robert Smalls, MAIL AND SUPPLY CLERK Edwin Garcia, MAIL AND SUPPLY CLERK Lillian Tabada, SALES STORE CLERK Karlena Reid, SALES STORE CLERK Stephen Nosalik, SALES STORE CLERK Linda Abadjian, SALES STORE CLERK\* Deborah Britt, SALES STORE CLERK\* Christal Cherry, SALES STORE CLERK\* Rosie Clam, SALES STORE CLERK\* Cathy Cormack, SALES STORE CLERK\* Steven Davis, SALES STORE CLERK\* Angela Hays, SALES STORE CLERK\* Wen Jin, SALES STORE CLERK\* Erika Katayama, SALES STORE CLERK\*

### Network Services

CLERK\*

Vacant, HEAD Mitzi Harp, NETWORK MANAGER (ACTING HEAD) Edward Boyd, COMPUTER SPECIALIST

Dimitrie Natchev, SALES STORE CLERK\*

Anne "Michelle" Low, SALES STORE

Diana Mayne, SALES STORE CLERK\*

Sue McDill, SALES STORE CLERK\*

Jessica Apuzzo, American Art,

Interns

RUTGERS UNIVERSITY
Vandy Bennett, Rights and
Reproductions, PORTLAND STATE

Yookyoung Choi, ImaginAsia, GEORGE WASHINGTON UNIVERSITY

Sau Fong (Candy) Chan, Ceramics, UNIVERSITY OF LONDON

Manijeh Hadian Dehkordi, Visiting Scholar, Conservation, RESEARCH CENTER FOR CONSERVATION OF CULTURAL RELICS

Badriya Dowe, Arts of the Islamic World, GEORGE WASHINGTON UNIVERSITY

Samantha Duncan, Library, UNIVERSITY OF BRITISH COLUMBIA

Debra Hall, Public Affairs and Marketing, ASHEVILLE-BUNCOMBE TECHNICAL COMMUNITY COLLEGE

Kathy Huffard, Conservation, MASSA-CHUSETTS INSTITUTE OF TECHNOLOGY Williams Jenkins, ImaginAsia

Kristen Johnston, South and Southeast Asian Art, GEORGE WASHINGTON UNIVERSITY

Forough Kaseb, Visiting Scholar, Conservation, RESEARCH CENTER FOR CONSERVATION OF CULTURAL RELICS Jennifer Koett, Education, AMERICAN

UNIVERSITY
Vani Krisnamurthy, Development,

UNIVERSITY OF PENNSYLVANIA
Ai Kurobe, ImaginAsia, GEORGE
WASHINGTON UNIVERSITY

Andrea Lee, ImaginAsia, GEORGE WASHINGTON UNIVERSITY Jung Sun Lee, ImaginAsia, GEORGE

washington university
Dan Leone, Rights and
Reproductions, AMERICAN
UNIVERSITY

Wai Sum Liu, Conservation, HONG KONG MUSEUM OF ART

Yue Liu, ImaginAsia, MONTGOMERY COLLEGE

Kristen Loudermilk, Conservation, VIRGINIA POLYTECHNIC INSTITUTE AND STATE UNIVERSITY

Kristen Luetkemeier, Education, JAMES MADISON UNIVERSITY

Sunni Morgan, American Art, MONTGOMERY COLLEGE

Long Nguyen, Network Services Long Ouyang, ImaginAsia, THOMAS JEFFERSON HIGH SCHOOL

Sita Reddy, South and Southeast Asian Art, UNIVERSITY OF PENNSYLVANIA

Amy Repp, Arts of the Islamic World, GEORGETOWN UNIVERSITY

Marion Riggs, Conservation, QUEEN'S UNIVERSITY, ONTARIO

Amal Sachedina, Arts of the Islamic World, UNIVERSITY OF LONDON Kate Sellar, Development, AMERICAN

UNIVERSITY
Hao Sheng, Visiting Scholar, Chinese
Art, HARVARD UNIVERSITY
Cordula Strum, ImaginAsia,

GEORGETOWN UNIVERSITY
Keisuke Sugiyama, Conservation,
USAMI SHOKAKUDO STUDIO,
KYOTO, JAPAN

Aya Takahashi, Japanese Art, George WASHINGTON UNIVERSITY

Keiko Takai, Conservation, SOAMI STUDIO, KANAZAWA, JAPAN

Yi-ying Tsao, ImaginAsia, GEORGE WASHINGTON UNIVERSITY

Alisa Tsuji, Archives, UNIVERSITY OF CALIFORNIA-DAVIS

Ranjani Venkatesh, ImaginAsia Nicholas Vitello, ImaginAsia,

ROCHESTER INSTITUTE OF TECHNOLOGY
Weiping Wu, ImaginAsia, GEORGE
WASHINGTON UNIVERSITY

Nora Zheng, Conservation, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

Wei Zou, Network Services, GEORGE MASON UNIVERSITY

### Volunteers

Erju Ackman, EDUCATION Mona Bagla, USHER Raghavendra Batni, EDUCATION Nicole Campbell, USHER Steve Campbell, USHER Goksin Carey, EDUCATION Radhika Char, EDUCATION Urmika Chatterjee, EDUCATION Yu-Jie Chen, LIBRARY Trisha Chhaya, EDUCATION Ilin Chin, SHOPS Lucia Claster, EDUCATION Austin Creel, LIBRARY Isabel Dagata, LIBRARY, CONSERVATION AND SCIENTIFIC RESEARCH Frank Dam, EDUCATION Lawrence DeVore, CONSERVATION AND SCIENTIFIC RESEARCH Priya Dhar, EDUCATION Badriya Dowe, CURATORIAL Gwyn Fields, USHER Jim Fields, USHER Heather Frase, USHER Anna Gleysteen, LIBRARY Annette Graham, USHER Elizabeth Graves, ARCHIVES Dave Gray, USHER Helen Gray, USHER Nabila Hai, EDUCATION Maria Hunter, USHER Hiromi Isobe, EDUCATION Sakiko Ito, SHOPS Ranjini lyer, EDUCATION Hiroko Izumi, LIBRARY Ami Koldhekar, EDUCATION Geoffrey Jones, SHOPS Pete Koltnow, CURATORIAL Kavita Krishnan, EDUCATION Eileen Kropf, CURATORIAL Shweta Kumar, EDUCATION Subrata Kundu, USHER Audrey Loh, EDUCATION Song Yang Loh, EDUCATION Pamela Long, CONSERVATION AND SCIENTIFIC RESEARCH Hsun Lui, LIBRARY Swatantar Mann, EDUCATION Lynne Martin, USHER Eriko Masuoka, EDUCATION Kathy Mathieson, EDUCATION Sushmita Mazumdar, EDUCATION Phillip Meltzer, LIBRARY Elizabeth Mendoza, USHER Sorab Modi, EDUCATION Ashwini Mohan, EDUCATION Prithvi Mohan, EDUCATION

Pearl Moskowitz, EDUCATION. OFFICE OF THE DIRECTOR Yasuko Nakayama, LIBRARY Cara Nazareth, EDUCATION Noriko Okamura, SLIDE LIBRARY Steve Ouellette, USHER Georgi Parpulov, CURATORIAL Chitra Parthasarthi, EDUCATION Shireen Pasha, EDUCATION Rakesh Penumalli, EDUCATION Marie Pereira, EDUCATION Ridwan Rahman, EDUCATION Sheila Rajagopal, EDUCATION Swathi Raman, EDUCATION Mallika Ramprasad, EDUCATION Samatha Reddy, EDUCATION David Rehfuss, CURATORIAL Kazim Saeed, EDUCATION Eugenia Schenecker, USHER Barbara Schultz, ARCHIVES Sara Sebhai, EDUCATION Sarah Shay, SLIDE LIBRARY Sonia Shekar, EDUCATION Emi Shimada, CURATORIAL, LIBRARY Yumi Shintani, CONSERVATION AND SCIENTIFIC RESEARCH Bill Smith, USHER Ashwin Subramaniam, EDUCATION Shobha Subramaniam, EDUCATION Gautam Sudhakar, EDUCATION Takako Suzuki, LIBRARY Dave Thomas, CONSERVATION AND SCIENTIFIC RESEARCH Nan Tian, EDUCATION Vincent Tolentino, USHER Plutus Tsang, USHER Steve Tsang, USHER E. D. Tully, FELLOW, CONSERVATION AND SCIENTIFIC RESEARCH Ayyappan Venkataraman, EDUCATION Janani Vishwanath, EDUCATION Nadia Williams, EDUCATION Robert Yangas, SHOPS

#### Docents

ACTIVE

Charlotte Anker Martha Bari Marinka Bennett Elizabeth Benskin George Blundall Robert Boies Andrea Brown Cecilia Chin Diana Clagett Willi Colino-Goodman Ann Collins Lawrence DeVore Cynthia Eichberg Joan Flood Susan Grigsby Janet Moore Hawley Delrie Hobbs Jayjia Hsia Sanda Huffman Hiromi Isobe Jean Kariya Laine Katz Marie-Louise Kennedy Jo Kinkaid Christine Lee Vivien Lee Cornelia Levin Ann Ling Bente Littlewood Linda Lowenstein Susan Lubick Nancy Mannes Elinor Rosade Marcks Elizabeth Mark Eriko Masuoka Kathy Mathieson Sushmita Mazumdar Susan McKeon Rebecca Miller

Robert Myers Jr.

Tanni Newlin

Glenna Osnos

Susan Papadopoulos Pat Papero Piera Pearce Virginia Peters Laura Platter Perrin Radley Lois Raphling Sanae lida Reeves John B. Rehm Kathleen Rich Joan Dunne Rittenhouse Jane Washburn Robinson Dorothy Ing Russell M. Elizabeth Sansbury Marshall Seymour Manuel Silberstein Helen Sirkın Lillian Sokol Lucile Stark Dorothy Steele Robert Stockho Betty Lee Turner Sidelle Wertheimer Michael S. Winer Robert Yangas Gail Yano

EMERITUS

Charlotte Blair
Patricia Ellis
Carol Falk
Joan Feldman
Rose Greenfield
Florence Jue
Pete Koltnow
Ada Linowes
Pearl Moskowitz
Rita Rothwarf
Nella Taylor
Lorraine Torres
June Trader
Bill Whalen

Unless otherwise noted, all photographs are by John Tsantes, Neil Greentree, Robert Harrell, or Tom Wolff.

Cover Black Sea/Ozuluce, by Hiroshi Sugimoto (1951-), Japan, 1991, gelatin silver print on paper, 42.3 x 54.2 cm, purchase, Arthur M. Sackler Gallery, S1994.8.

Details p.4, top: Right cover: Washington
Manuscript III—The Four Gospels, painted with
figures of St. Mark and St. Luke, Egypt, Coptic,
Byzantine period, (312-642), 7th century, encaustic painting on wooden panel, 21.3 x 14.3 cm,
gift of Charles Lang Freer, Freer Gallery of Art,
F1906.297. p.5, top: Work No. 51: Memory of
Clouds (Sakuhin 51, Kumo no kioku), by Yagi
Kazuo (1918–1979), Japan, Kyoto, 1959, unglazed
Shigaraki stoneware, 50.5 x 33.0 x 23.5 cm, Kyoto
Municipal Museum of Art. Japan.

Return of the Buddha Unless otherwise noted, all works are by Chinese artists, of limestone, and were lent by the Qingzhou Municipal Museum, Qingzhou, Shandong Province, People's Republic of China. p.8: Detail, Standing Buddha, Northern Qi dynasty (550-77), h. 125 cm. p.10, top: Head of a Buddha, Eastern Wei dynasty (534-50), h. 22 cm; bottom: photograph by Jan Stuart. p.11: Triad with Mandorla, late Northern Wei (386-534) or Eastern Wei (534-50) dynasty, h. 121.5 cm. pp.12-13, left to right: Detail, Standing Bodhisattva, Northern Qi dynasty (550-77), h. 93 cm; detail, Standing Buddha, Northern Qi dynasty (550-77), h. 108 cm; Standing Buddha, Northern Qi dynasty (550-77), h. 150 cm; detail, Standing Buddha, Northern Qi dynasty (550-77), h. 128 cm; photograph courtesy of the Quingzhou Municipal Museum, Qingzhou, Shandong Province, People's Republic of China. p.14, left: Detail, Seated Buddha, Northern Qi dynasty (550-77), h. 64 cm; right, top to boftom: detail, Standing Bodhisattva, Northern Qi dynasty (550-77), h. 93 cm; detail, Standing Bodhisattva, Northern Qi dynasty (550-77), h. 101 cm; detail, Standing Buddha, late Northern Wei dynasty (386-534), h. 133 cm; detail, Standing Bodhisattva, Northern Qi dynasty (550-77), h. 136 cm. p.15, top, left to right: Matrons Altar, 3rd century c.E., Germany, Rhine, Landesmuseum, Bonn ©Foto Marburg/Art Resource, New York; Artemis of Ephesus, Italy, Rome, 2nd century c.E., marble and bronze, Palazzo Dei Conservatori, Rome @Scala/Art Resource, New York: Christ Enthroned, France, Toulouse, 12th century; Basilica of St. Sernin, Toulouse @Scala/Art Resource, New York; bottom: Triad with Mandorla, late Northern Wei dynasty (386-534), h. 95.5 cm.

works were lent by the Hispanic Society of America, New York, p.17: Alcazar Real, Seville Main Courtyard, photograph by Charles Clifford, 1862, Álbum Andalucía 12. p.18, clockwise from top right: Detail, capital, Spain, Granada, ca. 1350-1400, marble, width of abacus: 26.2 x 25.0 cm, D215; detail, textile, Spain, Granada, ca. 1400, silk threads, 237.5 x 152.3 cm, H921; Koran folios, Spain or North Africa, 13th century, brown ink, opaque watercolor, and gold on parchment, average folio: 21.0 x 20.0 cm, Freer Gallery of Art, purchase, F1931.9; detail, pyxis, Spain, Madinat al-Zahra, ca. 966, ivory with chased and nielloed silver-gilt mounts, 16.0 x 10.1 cm, D752; p.19, top: El Cid Campeador, by Anna Hyatt Huntington (American, 1876-1973), 1927, bronze, Hispanic Society of America, New York. p.20: The Alhambra, Court of the Myrtles, photograph by Charles Clifford, 1862, Álbum Andalucía 48. p.21, clockwise from top right: Detail, basin, Spain, Manises, ca. 1425-50, tin-glazed earthenware with cobalt and luster, 13.0 x 48.5 cm, E635; vase, Spain, Málaga (Kingdom of Granada), 15th century, tin-glazed earthenware with cobalt, luster, gold paint, and bronze, 77.2 x 68.2 cm, Freer Gallery of Art, F1903.206a; Alhambra vase, reproduced in Alexandre Laborde, Voyage pittoresque et historique de l'Espagne, 1812, from an engraving by Tomás Francisco Prieto, Las Antigüedades Árabes de España 1775-76, pt 1, pl 19; detail, jar, Spain, Manises, ca. 1450-75, tin-glazed earthenware with luster, 26.7 x 26.7 cm,

Caliph and Kings Unless otherwise noted, all

Manises, ca. 1435-75, tin-glazed earthenware with cobalt and luster, 6.8 x 46.0 cm, E551, and plate, Spain, Manises, ca. 1435-75, tin-glazed earthenware with cobalt and luster, 6.5 x 45.0 cm, E570; detail, albarello, Spain, Manises, ca. 1390, tinglazed earthenware with cobalt and luster, 29.7 x 11.0 cm, E574, and detail, bowl, Spain, Manises (Valencia), 1370s, tin-glazed earthenware with cobalt and luster, 14.0 x 45.7 cm, E643. p.22, clockwise from top right: Detail, textile fragment, Spain, probably Toledo, 15th century, silk threads, 188.0 x 171.0 cm, H985; The Alhambra Palace and the Sierra Nevada, Granada, photograph by Kurt Hielscher, 1913-19; detail, map of the world (planisphere), by Juan Vespucci, Spain, Seville, 1526, ink and color on four sheets of parchment, 85.0 x 262.0 cm, K42; detail, fifty excelentes, Spain, Seville, ca. 1497-1504, gold, 175.908 g, diam 6.6 cm, 1001.57.2040; detail, chest, Spain, probably Barcelona, ca. 1500-1600, walnut with ivory inlay. 30.5 x 67.0 x 44.0 cm. S55: A General View of the Interior of the Mosque at Córdoba, engraving by Benoist, from Alexandre Laborde, Voyage pittoresque et historique de l'Espagne, 1812. Art Now pp.24-25: Staircase-IV, by Do-Ho Suh (b. 1962), Korea, 2004, translucent nylon, photograph courtesy of the artist and Lehmann Maupin Gallery, New York. p.26: All works are by the Japanese artist Yayoi Kusama (b. 1929), and all photographs are @Yayoi Kusama, courtesy of the Robert Miller Gallery, New York; top to bottom: Infinity Mirror Room (Phalli's Field), 1965, sewn stuffed fabric and mirrors, 360.0 x 360.0 x 324.0 cm, installation, Floor Show, Castellane Gallery, New York; No. A, 1960, oil on canvas, 131.4 x 130.2 cm overall; Infinity Mirrored Room-Love Forever, 1996, colored lights and mirrors, 195.0 x 117.0 x 101.5 cm overall. p.27: Dots Obsession, by Yayoi Kusama (b. 1929), Japan, 1999, inflatable vinyl environment, dimensions variable. p.28, top: Seoul Home/L.A. Home/New York Home/Baltimore Home, by Do-Ho Suh (b. 1962), Korea, 1999, silk, 378.5 x 609.6 x 609.6, installation view, Baltimore Museum of Art, LM3071, photograph courtesy of the artist and Lehmann Maupin Gallery, New York. p.29: All works are by the Korean artist Do-Ho Suh (b. 1962) and all photographs are courtesy of the artist and Lehmann Maupin Gallery, New York; top: Public Figures, October 1998-May 1999, fiber glass/resin, steel pipes, and pipe fittings, 304.3 x 213.4 x 274.3 cm, installation, Metrotech Center Commons, Brooklyn, New York; center: 348 West 22nd St., Apt. A, New York, NY 10011, 2001, bluegray nylon; bottom left: Staircase-IV, 2004, translucent nylon; bottom right; Some/One, 2001, stainless-steel military dog tags, nickel-plated copper sheets, steel structure, glass-fiber-reinforced resin, and rubber sheets, variable dimensions, edition of 3, installation, Whitney Museum at Philip Morris, April 19 - June 29, 2001, p.30; All photographs are courtesy of Cai Guo-Qiang; top right: The Orient (San Jo Tower), by Cai Guo-Qiang (b. 1957), China, 1995, wooden boards from a ship excavated on Onahama Kajiro beach (Japan), seismograph, and soil, h. 990.0 cm, installation, Art in Japan Today, Museum of Contemporary Art, Tokyo Collection, Deste Foundation, Athens; bottom: The Immensity of Heaven and Earth: Project for Extraterrestrials No. 11 (unrealized), by Cai Guo-Qiang, (b. 1957), China, 1991, gunpowder on paper and inscription in Chinese ink, 200.0 x 600.0 cm, Fukuoka Asia Art Museum, Japan. p.31: All works are by the Chinese artist Cai Guo-Qiang, (b. 1957), and all photographs are courtesy of the artist; top: Returning Light: The Dragon Bone (Keel), 1994, wooden ship excavated on Onahama Kajiro beach (Japan), 9 tons of plastic wrap, styrene foam, fish, and salt, bottom dimension: 500.0 x 500.0 x 1,350.0 cm, installation. From the Pan-Pacific, Iwaki City Art Museum, Japan Collection, City of Iwaki, Japan; bottom: Ye Gong Hao Long: Explosion for Tate Modern, 2003, fireworks: triple fuse lines, black powder, metallic powder, shells of solutes, Tate Modern, London. Ottoman Silks All works are from the Topkapi Palace Museum, Istanbul, Turkey, and all photo-

graphs are courtesy of Hadiye Cangökçe. p.36,

diam top: 16.7 cm, E617: detail, plate, Spain,

Muller's Gift Unless otherwise noted, all works are by Japanese artists, are woodblock prints made with ink and color on paper, and are from the Robert O. Muller Collection, Arthur M. Sackler Gallery of Art. p.41: Beauties from Kyoto, Osaka, and Tokyo Seen as One, by Kobayashi Kiyochika, (1847-1915), ca. 1878, 38.3 x 30.0 cm, \$2003.8.1157. p.42, bottom three photos: From Robert O. Muller Papers, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution, Washington, D.C. p.43: The Great Lantern of Senso; Temple, Asakusa, by Kasamatsu Shiro (1898-1991), 1943, 36.0 x 24.2 cm, S2003.8.472. p.44, top: Detail, Painting the Eyebrows, by Ito Shinsui (1898-1972), 1928, 27.0 x 37.9 cm, S2003.8.289 bottom: detail, Otani Tomoemon in a Role of Kanshojo, by Natori Shunsen (1886-1960), 1927, 38.2 x 25.9 cm, S2003.8.1554. p.45, top: Benten Pond, Shiba, by Kawase Hasui (1883-1957), 1929, 23.97 x 36.35 cm, S2003.8.717; boftom, Sweet Pea and Butterfly, by Takahashi Shotei (Hiroaki) (1883-1957), 1929, 24.0 x 36.2 cm, S2003.8.2387. p.46, left: Canceled key-block impression of Morning Hair, by Torii Kotondo (1900-1976), 1930s, ink on paper, 25.56 x 40.80 cm, S2003.8.2551; right; Morning Hair, by Torii Kotondo (1900-1976), 1932. 25.56 x 40.80 cm, S2003.8.2550, p.47, left; Spring Night at Ginza, by Kasamatsu Shiro (1898-1991), 1934, 36.4 x 23.8 cm, S2003.8.473; right: Great Gate in Snow, Shiba, by Kawase Hasui (1883-1957), 1936, 31.75 x 32.70 cm, S2003.8.853. p.48: Woodblock process book for Kiyosu Bridge, by Kawase Hasui (1883-1957), 1931, 27.2 x 39.3 x 5.2 cm (closed), S2003.8.3771. p.49, top: Detail, Crow on a Cherry Branch, by Ohara Koson (1877-1945), ca. 1910, 19.05 x 34.61 cm, S2003.8.1910; bottom, Cockatoos, by Ohara Koson (1877-1945), ca. 1939, 33.2 x 24.0 cm, S2003.8.2077. New Acquisition Unless otherwise noted, all works are computer-generated photographs from the series Updating a Family Album, by Iranian artist Malekeh Nayini (b. 1955), and were purchased for the Arthur M. Sackler Gallery, p.50, right, top to bottom: Untitled (Three Uncles), Iran, 1998, image 39.9 x 25.8 cm, sheet: 42.0 x 29.6 cm, S2000.124; Untitled (Grandfather), Iran, 1997, image: 39.7 x 25.6 cm, sheet: 42.0 x 29.6 cm, S2000.122. p.51: Untitled (Uncle), Iran, 1997, image: 39.3 x 25.9 cm, sheet: 42.0 x 29.6 cm, S2000.123. Focus p.52, top left and right, and boftom right: Photographs courtesy of Mehrangarh Museum Trust, Jodhour, India: boftom right: Sir Pratap Singh of Idar (1845?-1922), India, 1900-20, paint on photograph, 84.5 x 67.9 cm, Arthur M, Sackler Galley, gift of Joyce and Kenneth Robbins, S2001.5. p.53, right, top to bottom: Akhairaj with Courtiers and Musicians in a Garden, India, Jodhpur, Rajasthan, Rajput, ca. 1820, opaque watercolor and gold on paper, 34.4 x 45.3 cm, .53 mm thick (three layers of paper), Freer Gallery of Art, purchase, F1999.17; Rawat Jaswant Singh Hunting, India, Rajasthan, ca. 1778, pigments on paper, image: 25.4 x 32.4 cm, overall: 30.5 x 38.1 cm, Freer Gallery of Art, purchase, F1991.11; Maharaja Madho Singh Marches to the Hunt, possibly by Sahiba Ram (ca. 1740-1800), India, Rajasthan, Jaipur school, ca. 1755, album page, opaque watercolor and gold or paper, pinkish-brown border speckled with gold, image: 34.7 x 49.0 cm, sheet: 40.3 x 54.4 cm, Freer Gallery of Art, purchase, F2001.5. p.54, far left: Photograph courtesy of Mehrangarh Museum Trust, Jodhpur, India. p.55, top, left to right: Jar with two loop handles, China, Northern Song dynasty (960-1127), ca. 1120, Jun ware, stoneware with blue glaze, 12.4 x 14.9 cm, Indianapolis

Museum of Art, Jane Weldon Myers Acquisition

Fund, ELS2004.7.47; jar, China, Yuan dynasty

(1279-1368), glazed clay, 11.6 x 13.7 cm, Freer

Gallery of Art, gift of Charles Lang Freer, F1905.95.

Endnote Boden Sea/Utwill, by Hiroshi Sugimoto

(b. 1951), Japan, 1993, gelatin silver print on

paper, 42.4 x 54.3 cm, purchase, Arthur M.

Sackler Gallery, S1994.7.

bottom left: Detail, Sultan Mehmed III Returns

Fetihnâmesi, ca. 1598, painting, Topkapi Palace

Library, Istanbul, MS.H.1609, folio 68b-69a.

from the Eger Campaign, from the Eğri

## asiatica

EDITOR IN CHIEF
Lynne Shaner
EDITORIAL CONSULTANT
Michael Gold
West Gold Editorial
ANNUAL RECORD EDITOR
Jennifer Alt
CONTRIBUTING EDITORS
Victoria Dawson
Michele Wolf
CONTRIBUTORS
Stephen Allee
Louise Cort
Joseph Chang
Victoria Dawson
Debra Diamond
Colleen Hennessey
Kenneth John Myers
Stephen Smith
Bert Winther-Tamaki
James Ulak
Ann Yonemura

Neil Greentree

John Tsantes Tom Wolff

Contributing Museum Staff
ART DIRECTOR
Kate Lydon
PRODUCTION MANAGER
Rachel Faulise
HEAD OF PUBLIC AFFAIRS AND MARKETING
Barbara Kram
HEAD OF DESIGN AND PRODUCTION
Dennis Kois
HEAD OF IMAGING AND PHOTOGRAPHIC
SERVICES
John Tsantes
PUBLICATIONS MANAGEMENT SPECIALIST
Adina Brosnan-McGee

Board of the Freer and Sackler Galleries
Mrs. Hart Fessenden, CHAIR
Mr. Richard M. Danziger, VICE CHAIR
Mr. Jeffrey P. Cunard
Mrs. Mary Patricia Wilkie Ebrahimi
Dr. Robert S. Feinberg
Dr. Kurt A. Gitter
Mrs. Margaret M. Haldeman
Mrs. Richard Helms
Mrs. Ann R. Kinney
Mr. H. Christopher Luce
Mrs. Jill Hornor Ma
Mr. Paul G. Marks
Ms. Elizabeth E. Meyer
Mrs. Constance C. Miller
Mrs. Daniel P. Moynihan
Mr. Frank H. Pearl
Dr. Gursharan Sidhu
Mr. Michael R. Sonnenreich
Mr. Abolala Soudavar
Professor Elizabeth ten Grotenhuis
Mr. Paul F. Walter
Ms. Shelby White
HÖNGRARY MEMBER
Sir Joseph Hotung

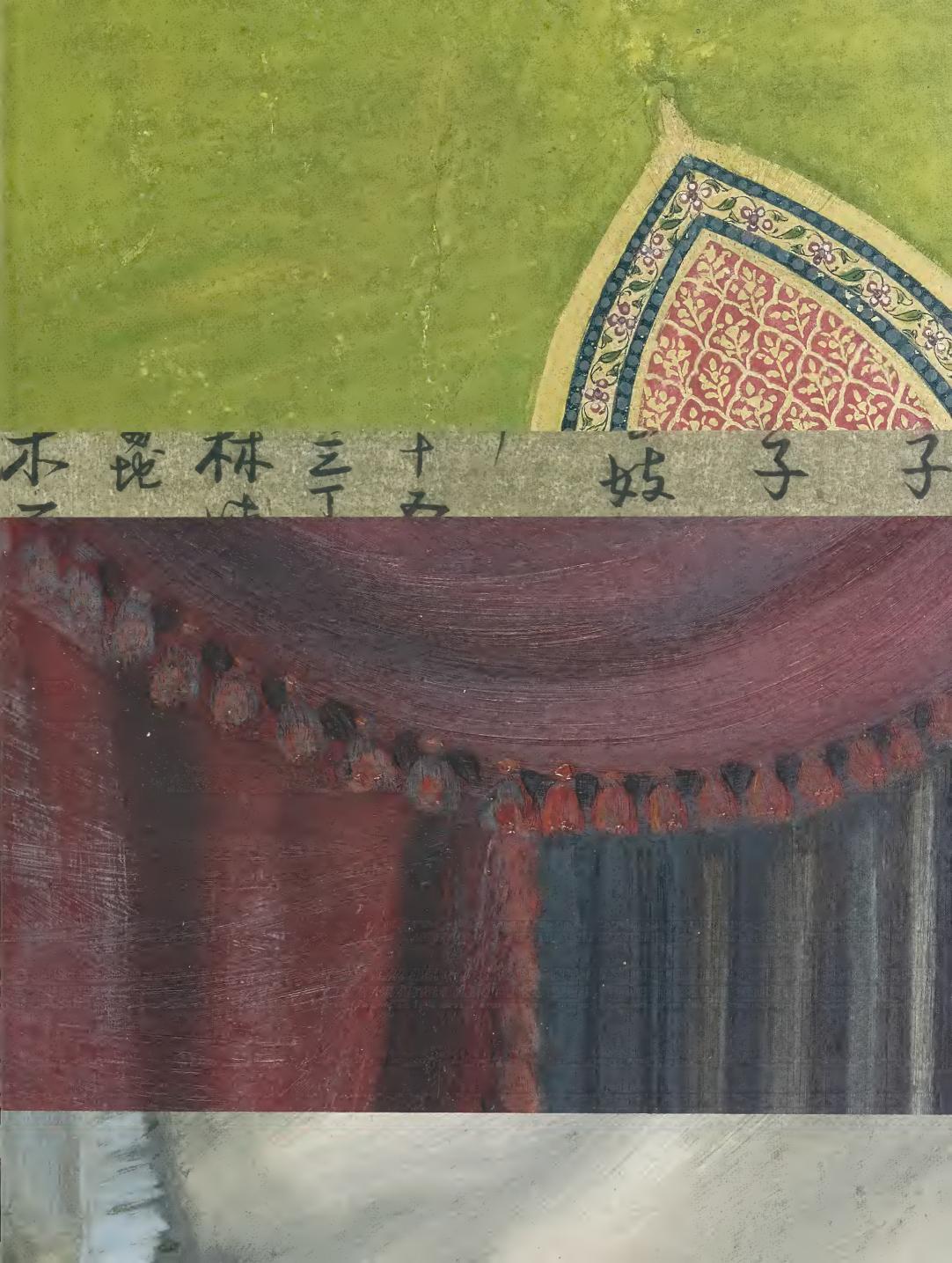
FROM THE COLLECTIONS

# FSIE

Asiatica is published annually by the Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washirigton, D.C.

All correspondence should be directed to:
Publications Department
Freer Gallery of Art and
Arthur M. Sackler Gallery
P.O. Box 37012, MRC.707
Washington, DC 20013-7012
Visit us on the web at www.asia.si.edu.

© 2004 Smithsonian Institution





1 1 1 FS 18 2004